

THE LITERARY WORLD.

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THE LITERARY WORLD.

No. XV., May 15, 1847.

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1. The Manufactures of France—Sèvres. By Dr. Cooke Taylor. Illustrated—2. Ancient Carriages. By F. W. Fairholt, F.S.A.—3. Letters on Landscape. By J. B. Pyne—4. Visits to Private Galleries: Lord Ashburton's—5. The National Gallery—6. The Exposition of the Society of Arts—7. Lays of Ancient Rome. Illustrated—8. The Flower Groups of Braun. Illustrated—9. Midsummer Eve. By Mrs. S. C. Hall. Illustrated—10. Obituary: W. Collins, R.A.; T. Hargreaves; Mr. W. Hall—11. Art in the Provinces—12. Picture Dealing—13. Art in Continental States—14. The Cry from Ireland. By Mrs. S. C. Hall. Reviews—Topics of the Month—Correspondence, &c. The Illustrations in this Number are "Cupid Armed," engraved in line by P. Lightfoot, from the picture by W. Hilton, R.A., in the possession of the Right Hon. Lord Northwick; "Maternal Love," engraved by H. Cook, from the group in Sculpture, by E. H. Baily, R.A.; and about Fifty Wood Engravings. Price \$6 per annum. Subscriptions received by

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NEW YORK, SATURDAY, MAY 15, 1847.

Reviews.

Lives of the Early British Dramatists. By Thomas Campbell, Leigh Hunt, George Darley, William Gifford, and Hartley Coleridge. Philadelphia: Carey & Hart. 1 vol., 12mo.

THIS volume contains biographical and critical notices of Shakspeare, Ben Jonson, Beaumont and Fletcher, Massinger, and Ford,—Dramatists of the age of Elizabeth and James I., and therefore strictly coming within the title of the book,—together with biographies of the comic dramatists of the Restoration, Wycherley, Congreve, Farquhar, and Vanbrugh, who belong to a different era of English letters. They are all reprinted from Moxon's library editions of the English dramatists, and are all written by men of more or less mark in literature. The authors to which they relate are, with the exception of Shakspeare, but little known to the great body of the reading public of this country. The "Specimens," edited by Lamb, and the acute and hearty criticisms on them, scattered over the works of Hazlitt, have lately somewhat awakened attention to their merit; and we trust that American readers, heirs as they are to the whole intellectual treasures of England, will soon explore in earnest the mine of imagination and passion, which they have left unworked, in the early dramatists. The present volume will tend to quicken this latent impulse. In the various biographies it contains, the reader will be enabled to obtain a tolerably clear notion of the circumstances under which the dramatists wrote, the state of English society at the time, their mode of life, and the influences operating on their minds, to stimulate and direct their powers. Although these lives seem to relate but to a few writers, they still are full of allusions to the whole body of the dramatists. Marlowe, Greene, Peele, Kyd, Marston, Decker, Webster, Heywood, Chapman, Tourneur, and many others, are referred to in the course of the narrative, or the criticism.

The "Remarks on the Life and Writings of Shakspeare," by Campbell, extending to a hundred pages, contain, on the whole, the most readable account of the poet for the generality of readers. It includes all the ascertained facts of his life, with some happy conjectures; and the criticism on particular plays, though too often superficial, is lively in expression, and here and there flashes with fancy and imagination. In the prose which Campbell wrote during the last ten years of his life, there is a strange affectation of smartness, a pert recklessness, at times descending into a rowdy puerility, in which it is hardly possible to discern the lineaments of the author of Gertrude of Wyoming. Part seems to have been written while he was under the inspiration of punch, and part while he was suffering the restless imbecility which too often succeeds that inspiration. The great lyricist, therefore, dwindles down into the small wit; and though his genius, acuteness, and learning, are not wholly smothered, they are made to appear as shallow as a coxcomb mode of expression can make them. The Life of Shakspeare is not free from this defect. Its real merits, both of reflection and analysis, are apt to be overlooked in the elaborately brisk and careless style—a style in which he tries to combine the peculiarities of Sheridan and Leigh Hunt, and fails both in the glittering sharpness of the one and the graceful impertinence and voluble egotism of the other. In that commanding

merit which we should most naturally expect from the criticism of a poet, that of vigorous conception of Shakspeare's mind as a whole, Campbell is lamentably deficient. In truth his mind was too feeble or indolent in his later years to undergo the fatigue of intense and forcible thought. Instead of this he gives us much information, many striking thoughts, many acute observations, and some pleasant wit. One excellence it would be injustice not to concede him,—and that is the liveliness which he has given to the antiquarian portion of his subject—an excellence which none can appreciate who has not suffered from the deadly dullness of most of the Shaksperian commentators. As a favorable specimen of the biography we extract some beautiful remarks on the *Midsummer Night's Dream*:

"A MIDSUMMER NIGHT'S DREAM (1594).—Addison says, 'When I look at the tombs of departed greatness, every emotion of envy dies within me.' I have never been so sacrilegious as to envy Shakspeare, in the bad sense of the word, but if there can be such an emotion as *sinless envy*, I feel it towards him, and if I thought that the sight of his tombstone would kill so pleasant a feeling, I should keep out of the way of it. Of all his works the 'Midsummer Night's Dream' leaves the strongest impression on my mind, that this miserable world must have, for once at least, contained a happy man. This play is so purely delicious, so little intermixed with the painful passions from which poetry distils her sterner sweets, so fragrant with hilarity, so bland and yet so bold, that I cannot imagine Shakspeare's mind to have been in any other frame than that of healthful ecstasy when the sparks of inspiration thrilled through his brain in composing it. I have heard, however, an old cold critic object that Shakspeare might have foreseen it would never be a good acting play, for where could you get actors tiny enough to couch in flower blossoms? Well! I believe no manager was ever so fortunate as to get recruits from Fairy-land, and yet I am told that 'A Midsummer Night's Dream' was some twenty years ago revived at Covent Garden, though altered, of course not much for the better, by Reynolds, and that it had a run of eighteen nights: a tolerably good reception. But supposing that it never could have been acted, I should only thank Shakspeare the more that he wrote here as a poet and not as a playwright. And, as a birth of his imagination, whether it was to suit the stage or not, can we suppose the poet himself to have been insensible of its worth? Is a mother blind to the beauty of her own child? No! nor could Shakspeare be unconscious that posterity would dote on this, one of his loveliest children. How he must have chuckled and laughed in the act of placing the ass's head on Bottom's shoulders! He must have foretasted the mirth of generations unborn at Titania's doting on the metamorphosed weaver, and on his calling for a repast of sweet peas. His animal spirits must have bounded with the hunter's joy, while he wrote Theseus's description of his well trained dogs and of the glory of the chase. He must have been happy as Puck himself whilst he was describing the merry Fairy, and all this time he must have been self-assured that his genius '*was to cast a girdle round the earth*,' and that souls, not yet in being, were to enjoy the revelry of his fancy."

The life of Ben Jonson, in this collection, is written by Gifford. Moxon originally engaged Barry Cornwall to write the preface to his edition of Jonson's works, and the task was creditably performed, though the subject was not one for which Barry was particularly qualified. He would have sketched Marlowe, or Webster, or Fletcher, or Heywood, much better. Still his biography of Jonson, though somewhat meagre in regard to details, was better calculated for the American collection than Gifford's.

It conveys a more complete and accurate impression of the poet's character and writings, and is the work of one who, by the freemasonry of genius, detects the signs of it in another. He grasps Jonson's mind more as a whole, and conveys it more completely to the mind of the reader. Gifford's biography is more appropriate to accompany an edition of Jonson's works, as it contains all the ascertained facts of his life, and launches out into a more extended discussion of the debatable points of his career; but it is deficient in all the higher requisites of criticism, and leaves the reader to gain his impression of the poet's character from the works themselves. Barry Cornwall's biography would incline a man to read Jonson's plays; Gifford's is only valuable to one who is curious to know all the minor details of Jonson's life, from a previous interest in the man. The small sharp mind and snarling temper of Gifford qualified him admirably to be a critic of the old school. His acuteness and ill-temper rescued his most labored elaborations of little things from dullness, and he understood the art by which a dispute about dates or events may be enlivened by malice; but he looked simply at the external characteristics of the author he reviewed. His mind had no sense of beauty—no capacity to conceive or receive sublimity and elevation—and no powers to feel its way into another mind, and analyse or represent it to the intellect or imagination. Most certainly he was not able to understand what was vital and characteristic in old Ben Jonson. There was a breadth and depth and weight to Jonson's nature, strangely crossed and interlaced as it was with vanity, pride, spleen, and impudence, which his biographer, with all his labor, could comprehend but imperfectly. It has been customary to consider Gifford as a good judge of the old dramatists, simply because he edited two or three reprints of their plays, and evinced ingenuity and learning in the arrangement of the text. We think he was a bad critic of every great or fine mind he aspired either to praise or decry. Every one who has really felt the spirit and power of the old dramatists, would hesitate in allowing that Gifford could appreciate their vital excellences, when he could not even appreciate Proctor or Keats.

The biographies of Massinger and Ford are by Hartley Coleridge. They contain all that is known of these dramatists, with some felicitous criticism on their writings. The style is sharp, lively, and clear, but the writer rambles too readily from his subject to discuss topics along side of his main path. We perceive the publishers have taken the liberty of retrenching the paper a little, and have suppressed one curious note regarding the manners of that period, which they supposed might shock the delicacy of an "enlightened public." The note in question is the most valuable thing in the whole biography. Mr. Coleridge would have made his piece more readable had he shown less anxiety to parade the extent of his materials, and less ambition to be considered a brilliant writer. He crowds too much into his essay, is incoherent from the fulness of his mind, and often dull from the levity of his style. We extract a few paragraphs, relating to the mode of Massinger, as contrasted with that of Shakspeare, in delineating common characters.

"Massinger, who fell short of Shakspeare in his veneration for constituted authority, had a far more exclusive devotion to rank and blood. His menial and plebeian characters are, with hardly an exception, worthless, disagreeable, and stupid—stupider than he meant them to be; as

he had no turn for low comedy, nor indeed for comedy of any sort, if comedy be that which 'tendeth to laughter;' for of all dull jokers he would have been the dullest, if Ford had not contrived to be still duller. His fools are 'fools indeed,' and bores and blockheads into the bargain. His attempts at drollery painfully remind you of

Sober Lanesborough dancing in the gout.

"What is much more grievous, he puts his worst ribaldry into the mouths of females. His chastest ladies are very *liberal* of speech, even according to the standard of his age, but some of his 'humble companions' and waiting-gentlewomen would disgrace a penitentiary. I speak not of such as *Calippo* in the 'Guardian,' who only talk *professionally*, but of those in whom some regard to modesty and their mistresses' ears would not have been *dramatically* improper. It is a comfort that they resemble no *real* women of any sort, and that *no* women had to act them.

"Now Shakspeare reserves all his contempt for the mob as a body corporate. For the *sovereignty of the people* he did entertain a most disloyal disrespect; but individually his subordinates are good folks in their way: and when not merely fantastic, like *Trinculo*, *Nick Bottom*, and *Pistol*, have generally a heart under their garb of motley. *Lear's Fool*, half-crazy, half-idiot, is heart 'every inch of him.' How skillfully is he commended to our good-will before he enters on the scene! 'Since my young lady's going into France, the Fool has much pined away.' *Touchstone* is capable of love and fidelity, and *Costard* is stoical under his misfortunes. Then for the softer sex,—Who would not snatch a kiss of *Maria*, mischievous mix and forgeress as she is? 'Nettle of India.' 'Youngest wren of nine.' She really deserved a soberer husband. But I hope *Sir Toby* reformed after marriage. The Nurse is not a very discreet guardianship for a Beauty in her teens; but though her principles are far from rigid, and her language *sails a little too near the wind*, there is no harm in her at the bottom. She is none of your ever-craving doorkeepers of the stage. She does all for the best; errs out of pure good nature, and anile importance, and is very near, if not quite, as honest as *Friar Laurence*, himself a *Nurse* of different sex and higher education. *Emilia* is the same character, in somewhat higher rank. But is not *Mrs. Quickly* the pleasantest hostess that ever gave short measure and long credit? How different a being from Massinger's *Dame Tapwell*, who spurns from her door the man who had upmade her by his ruin! Even *Doll Tearsheet* is a presentable personage compared to some whom Massinger has made confidantes of noble maidens.

"But Shakspeare scruples not to bestow the loftiest virtues and richest poetry on persons of menial condition. Old *Adam* makes servitude as venerable as grey hairs; *Timon's* steward and household remain steadfast when all the '*summer flies*' have flown. Their loyalty is a holy relic of antique faith, an amulet against the infection of their master's misanthropy. Shakspeare seems to have disliked nobody—but constables and jobbing justices, and deals very leniently with them. He was in perfect good-humor with court, city, and country, and spared none of them when a joke came into his head. But again, be it remembered, Shakspeare was a prosperous man, of a happy complexion, and could take an excursion when he chose into Warwickshire or Faery land."

The lives of Beaumont and Fletcher are by George Darley. These dramatists were great sinners in their day, and their works swarm with witty iniquities and merry indecencies. They were men of a softer make than the other dramatists, and excel equally in tenderness and licentiousness, sweetness and bombast. They lacked that robust intellectual health which characterized most of their contemporaries. Mr. Darley subjects their writings to an austere

criticism, and with great keenness sets forth their merits and defects. Although his personal tastes and feelings somewhat influence his criticism, there is still no essay in the volume which equals his in the application of critical principles. There are two characteristics of Fletcher which Mr. Darley has not brought forward with the prominence they deserve. We refer to the gay disregard of life and the peculiar sense of personal honor, which characterize the heroes of his plays. The style of Mr. Darley's essay is distinguished by a stiff brilliancy, which at first displeases from its seeming affectation, but the sharp felicity of its occasional phrases, the ingenuity of its verbal combinations, and the excellent criticism of which it is the medium, soon reconcile the reader to its peculiarities. We extract the following passage as a specimen of his manner of thinking and writing:

"There are few things more extraordinary in our Old Poets than the violent contrast between what is good and what is bad in their verses: you perpetually find tulips growing out of sandbanks, lilies attached like lichen to the dry rock; you not infrequently catch the perfume of Sabæa amidst the pestilential reek of Lethe's wharf, pluck Hesperian fruit from crabtrees, and, after being fed upon husks or wash till well nigh famished, fall at length upon a breakfast fit for cherubim—three grains of ambrosia and a nutshell crowned with nectar. The works of these poetic creators are like worlds produced by a sort of Manichean power, a double principle of Good and Evil, wherein the latter much predominates as to *quantity*, but the former is pre-eminent as to *quality*, and each counteracts the other without pause. Or they are Deserts of Ammon, now presenting us immense reaches of dust, with here and there a stunted shrub or tuft of scutch-grass,—now an oasis which enraptures the eye of the mind with verdure the most luxuriant, the most refreshing. It may be hard to decide in some cases, whether this more provokes or pleases the student: certainly an English blonde looks fairer if we happen to see her among the brunettes of Caffaria, as all jewels are set off by foil. But, on the other hand, it is disagreeable to be prepared for a dose of wormwood by a spoonful of honey, to step from velvet turf upon sharp rubble. The flowers of this Antique Wilderness do indeed bloom aloft like 'red rose on triumphant briar,'—which precious blossom, if one attempt to gather, he generally has to wade through a mass of bramblewood, nettles, thistles, and robin-run-the-hedge,—perhaps plumps ankle or chin-deep into a hidden pool,—and comes out bearing his rose above his head like Cæsar saving his Commentaries, but unlike him bepierced and bescratched as if he had been rolled down a hill in Regulus's barrel. We must often admit that the beauties of Beaumont and Fletcher are wheat grains lost amid bushels of chaff; 'you shall seek all day ere you find them, and when you have found them they are not worth the search.' But anon they are a handful of diamonds scattered through a hillock of rubbish, wedges of gold beaming through the sands of a current,—which will enrich the speculatist ever after, who digs or dives for them. These desirable virtues, Patience and Perseverance, are well exercised in the search, if not broken down by it; as what can test them more than to see passages that might otherwise become the lips of angels, disfigured by a revolting word or verse or phrase, like a lovely cheek by a claret-stain or a mouse-skin patch? At best it is Osiris, sublime and mysterious divinity, with a hawk's head on his august shoulders—Sir Lancelot armed to the throat like a Paladin, but his helmet a barber's basin: far oftener it is a grotesque body with the head alone godlike, a golden casque laced to harness of 'leather and prunello.' Throughout Beaumont and Fletcher's poetic domain, the Enchantress who appears when half visible a Venus rising from the sea, is a Syren, and ends in a fish's tail. We must

confess that Shakspeare himself scrawls by times with a dead-struck hand, though the huge flaccid grasp betrays a Briareus in paralysis; most often his weakness becomes manifest by a wrong choice of object; he writhes with disproportionate lengthiness round some futile conceit, like a boa strangling a squirrel, or gambols unwieldily about a pun, like a whale playing with a cockle-shell. Milton seems to have been our first bird of untireable pinion, who could sustain himself for a long flight through the loftiest empyrean without almost one descent from the sublime level—in truth a 'mighty Orb of Song,' which power so divine projected, that it could swerve but little out of its course till completed. But our earlier poets are heteroclitic beings, half giants, half dwarfs; their genius is at perpetual suicide and self-resurrection; here they crawl as awkwardly as land-crabs, there they swallow the ground with noblest swiftness like war-horses; we might assimilate their works to pantomimes, wherein a Sylph springs out of a wheelbarrow, or *hey presto!*—and a throne sinks, leaving its occupant seated on the bare floor. Perhaps the unsettled and unconventional state of our language at that period may have rendered all composition very difficult—private letters prove what extreme trouble the richest minds had to lay themselves out on paper, the best educated to use even comprehensible grammar—and this would go some length towards explaining both why our earlier poets produced so much that we consider worthless stuff, when to produce aught whatever like verse was such a miracle; and also, why they often produced poetry far beyond ours, as their prodigious efforts to write concentrated and exalted all their powers, ensuring either signal success or failure. Dryden I think it is who says, that the difficulty of rhyme forced him upon his happiest thoughts; and I cannot but believe, that the great ease with which nowadays language may be wielded, with which we can express ourselves in any form or tone without any particular effort, without summoning or summing up our total energies, or putting them to their utmost for the production of verse, is one reason why modern poetry, while it never sinks so far beneath the medium height as ancient, never rises so far above it. A cultivated language falls of itself into sweetness, which satisfy the writer and the reader; wherefore nothing much beyond them will either be attempted or desired. The first remarkable sweetening and softening, united with weakening of our poetic language into its present state, may, I think, be observed in Beaumont and Fletcher: for Spenser, if he did not strengthen it, can hardly be said to have enfeebled what was rather rough than firm before him. Shakspeare had bred up the English courser of the air in the highest wild condition, till his blood became fire and his sinews Nemean: Ben Jonson put a curb in his mouth, subjected him to strict manage, and fed him on astringent food, that hardened his nerves to rigidity; but our two authors took the reins off, let him run loose over a rank soil, relaxing all his fibres again, again to be fortified by Milton, and again to be rendered over-flexible by subsequent pamperers, not judicious trainers or masters. Such undulations the stream of every language must exhibit. Let us consider that one among them appropriate to our subject."

The essay, biographical and critical, on Wycherley, Congreve, Vanbrugh, and Farquhar, is by Leigh Hunt; and, as regards the biographical portion, is complete and accurate. The criticism has the merits and defects of Hunt's mind. It is very pleasant to read, jaunty in style, humane in sentiment, evincing a fine critical instinct, without much knowledge of principles. The defect of Hunt's mind is his substitution of good nature for conscience; he knows no difference between fine sensation and moral sense. He is the sublime of free-and-easiness. A consideration of such literary liberties as he here reviews, should have

been characterized by a sharper detestation of their hard, cold, impudent depravity.

In our notices of these lives we have paid more attention to their defects than excellences. With all their short-comings we think they will enable the reader to obtain a more intimate acquaintance with the dramatists than he could gain from any other source, short of the works themselves. The volume deserves an extensive circulation. The leading merit of the essays is, they are all, with but one exception, written by poets, and the criticism is therefore closer to the vital life and characters of the writings and men under review.

The Life and Correspondence of Thomas Arnold, D.D., late Head Master of Rugby School, etc. By Arthur Penryn Stanley, M.A. Second American edition. New York: 1846. 8vo. pp. 490.

The Miscellaneous Works of Thomas Arnold, D.D., etc. New York: 1846. 8vo. pp. 520.

THE writings of Dr. Arnold have now been several years before the public, during which time they have gradually gained a high place in the estimation of the candid and liberal of all sects and parties. The transparent simplicity of his character, his sterling good sense, and his enthusiasm for all that is really pure and praiseworthy among men, have seldom been so happily blended in a single individual. The range of his intellectual vision was broad, and the independence and freedom from preconceived theories which he brought to the discussion of every topic he has handled, could not fail to elicit the most valuable suggestions. It is, however, his hearty sympathy with his fellow-men, his deep interest in their moral and spiritual improvement, and his keen insight into the only means of effecting that improvement, which give to his character and writings their principal value. But in this connexion there is a peculiarity in Dr. Arnold's views which it may be proper to note. Though belonging essentially to what is termed the "party of progress," and full of hope in the destiny of man, he yet had little sympathy with the various schemes of political and social reorganization at present so rife in the world. He held that the real cause of evil and misery is moral in its nature, and that nothing which does not contemplate an individual moral change as the first step to be taken, can produce either permanent or beneficial results. As the intellectual man reproduces himself in art and literature, and the various appliances of civil and domestic life, so he believed the moral man reproduces himself in social and political arrangements.

"No good man can doubt," he writes, "when he looks at the actual condition of this country, that the principal evils which actually oppress it, and which threaten it for the future in a still greater degree, are neither physical nor political, in the common sense of the word, but moral evils. Wide as may be the differences of opinion with respect to the remedy for these evils, or even their cause, yet their amount, and the probability of their increase, will hardly be disputed. In fact, the physical and political evils which exist, are owing chiefly to the moral evils; and would be removed, not wholly, perhaps, but in great part, if the state of the country were improved morally. Those who fear the growing power of the poorer classes, fear it because they think that these classes are morally ignorant, and therefore are not fit to exercise power; those who dread the ascendancy of the aristocracy, and the consequent maintenance of all abuses, believe that

the richer classes are morally ignorant also, and disposed to turn their advantages to their own benefit, and not to that of the whole community. The very distress of the poor is attributed by some to their own improvidence and carelessness; by others, to the neglect and selfishness of the rich. In short, whatever evil is most apprehended by any party, is generally ascribed to some moral defect in the opposite party; and if this defect could be abated, the danger, to say the least, would be felt to be greatly diminished."

Dr. Arnold's views of the true remedy for the eradication of these "moral evils" are, perhaps, not peculiar to him; but the earnestness with which he uttered them, and his deep-seated conviction of their unalterable truth, are wholly his own. It is indeed refreshing in this day of scepticism, and rationalism, and transcendentalism, when little faith seems left in men's minds in anything except their own might, and power, and excellence, to find one who, like Dr. Arnold, has cautiously and studiously surveyed the whole ground, and is able and anxious to give to every party's opinion its true merit and value, uttering his abiding conviction that the church (he uses the word in no narrow sense) is, has been, and is yet to be the great lever of all human progress.

"Christ's Church," he says, "was to be a society, all whose members were to be active in promoting the society's objects. And this object was to be the putting down of moral evil, both within the church and without it. *It was to be the heaven to lighten the world, clearly, that is, to change its moral character*; and, with respect to its operations upon itself, how magnificently is it described as working by the grace of its divine Head through the instrumentality of every joint and member performing its own portion of the work, to its own growth in truth and in love, in intellectual and moral perfection, according to no less a standard than the perfection of nature of Christ himself, the All-wise and the Most Holy."

It cannot, however, be disguised, that Dr. Arnold's views of the great end to be accomplished by the Church have as yet gained but little hold of the minds of reflecting men. Stated as theological deductions, most of what he has uttered would meet with a passive assent. But his own calm and unclouded conviction of the active, constant and immediate interest of our Heavenly Father in those who were created to be his image and likeness finds but a faint response. If not acknowledged in words, it is evident that the internal conviction is too general, that the Creator of the universe chooses that "clouds and thick darkness" should veil him from the face of his creatures during their abode in the flesh. It is not acknowledged, it is not felt, that man has no life in himself, but is only a recipient, an immediate recipient, of life from the one and only Life. And this central truth, this Sun of the spiritual world being hidden from the minds of men, it is not surprising that all truths dependent on it should be but imperfectly understood, or slowly assented to. In the minds of multitudes the question still recurs.

Is the human race advancing in the career of improvement? Is this the law of its being, by which it will be gradually perfected throughout indefinite periods; or are all things connected with man subject, like the tides of the ocean, to a flux and reflux that limit all his efforts, and periodically throw him back to the point whence he started? Will the bark, freighted with human destiny, for ever recklessly roll and plunge, from the impulse of the storm that has visited it; or will it, under the

influence of mild skies and favoring breezes, again feel the guiding power of its helm, and shape its course for a destined harbor? These are questions that deeply interest reflecting minds, and men of subtle intellect have arisen from their contemplation with the most opposite conclusions.

"How mournful," says an English writer,* "are the vicissitudes which history exhibits to us, in the course of human affairs; and how little foundation do they afford to our sanguine prospects concerning futurity! If, in those parts of the earth which were formerly inhabited by barbarians, we now see the most splendid exertions of genius and the happiest forms of civil policy, we behold others which, in ancient times, were the seats of science, of civilization, and of liberty, at present immersed in superstition, and laid waste by despotism. After a short period of civil, of military, and of literary glory, the prospect has changed at once; the career of degeneracy has begun, and has proceeded till it could advance no further; or some unforeseen calamity has occurred which has obliterated for a time all memory of former improvements, and has condemned mankind to retrace, step by step, the same path by which their forefathers had risen to greatness. On such a retrospective view of human affairs, man appears to be the mere sport of fortune and of accident; or rather, he appears to be doomed, by the condition of his nature, to run alternately the career of improvement and of degeneracy; and to realize the beautiful but melancholy fable of Sisyphus, by an eternal renovation of hope and of disappointment."

And on the other hand the same writer observes—"Even in those rude periods of society, when, like the lower animals, man follows blindly his instinctive principles of action, he is led by an invisible Hand, and contributes his share to the execution of a plan, of the nature and advantages of which he has no conception," &c.

Our limits will not permit us to repeat or review the many arguments that have been advanced to sustain or refute these conflicting opinions. To the believer in revelation, however, the argument for the progressive advancement of the human race may be presented in a narrow compass. The Scriptures teach us that man was created pure and upright; they also teach that he fell from his first estate, and effaced from his soul the image of his Maker, in which he was created. God's purpose to redeem mankind from the wretchedness in which they had involved themselves of their own free-will, is everywhere proclaimed in his word; and his inspired prophets, uttering the divine purpose, have predicted for the church on earth a state of purity and peace far exceeding the most sanguine hopes of man. The same infallible authority teaches us that this work of redemption has been commenced. In the history of the last eighteen centuries we may behold its progress; and relying on the unerring promise of Him who is truth itself, we may humbly but confidently look forward to its consummation.

The simplicity of an attempt to settle a vexed question of this nature by an appeal to Scripture, will probably be smiled at. But does not reason also—which can never conflict with the word of God—does not reason also teach the doctrine of the fall of man, and of his redemption? Is it reasonable to suppose that pure, essential Love could create a being so imperfect, with a conscience so blunted, an un-

* Dugald Stewart.

derstanding so darkened, so prone to habits that inevitably lead to anguish and death, as man, in all recorded history, is shown to be? Such a supposition is at war with the attributes of a Being who must for ever contemplate all the works of his hand with the deepest love,—love only—love continually. And having fallen from his state of innocence, wilfully shut his soul to the light of heaven, and plunged into an infernal vortex, from which his own efforts could never rescue him, is it reasonable, is it credible, that divine compassion should not follow its offspring, and point the way to life and hope? The thought does equal violence to reason and Scripture.

Man was created pure; with his will and affections in perfect harmony with his conscience—the inmost light of his soul. The first race of men upon our earth were formed to be immediate recipients of the divine love and wisdom, and the condition of their happiness and purity was, that they should constantly recognise the source of life, and ultimate, in acts of beneficence towards their brethren, the love that flowed into their souls from the Infinite Parent.

Scripture and reason, therefore, in other words, both natural and revealed religion, concur to furnish us with the first and last terms of a simple statement, namely—the fall of man, and his restoration. The doctrine of progress necessarily results as the middle term of this statement. Receding from one state and advancing to another is a progress. It is true that many other statements of the condition in which man was created are current in the world, and his capacity to advance beyond a prescribed limit has been boldly denied; but at this age, and in our own country especially, the conviction is general, that progress is a law of our condition, although the conclusion may be reached by reasonings widely different.

Taking, therefore, this position as either proved or granted, we may inquire the means by which this progress is effected. Is it by the wisdom of man, transmitted from age to age in the form of experience, which becomes, as it were, a firmer basis for each succeeding generation, or is it by successive revelations to man from his Creator, always adapted to his immediate wants and condition? The latter theory is the only one a Christian can adopt, and will be found to be the only one sustained by the facts of history.

At first sight it might appear that the ancient civilizations—those of Babylon, Persia, Egypt, and Greece—formed an exception to this rule. But although the knowledge of the arts and sciences, among these nations, evidently originated in rude essays, as necessity prompted, and was therefore the result of accumulated experience; yet the same cannot be said of their moral sentiments, their love of truth and justice, and sympathy for their kind, which lie at the root of all civilization, and in the total absence of which there can be no society. On the contrary, we have reason to believe that their greatest perfection in these respects, of which we have any knowledge, was rather a degeneracy than an improvement upon what they had previously been. The histories of all ancient countries preserve traditions of a golden age, in which man was pure and just, and neither needed nor desired the refinements of civilized life.

We turn to modern civilization; and here it cannot fail to strike the most careless observer, that Christendom, however it may fall below what might be desired or expected, is still the heart of the world. Christendom is so far in advance of the rest of the world in

moral and intellectual culture, in social relations, in all that constitutes the perfection of man, as to render comparison between it and the rest of the world unjust. And if we inquire into the means by which this result has been effected in Christendom, there will be found but one rational answer. The most enlightened modern historians, however they may differ upon other points, are agreed in this, that Christianity has been the vital principle of modern civilization. That this is indeed true, that the spirit of Christianity has been the effective power in subduing the primitive barbarism of Europe, and preparing it to assume the forms of civilized life, is no dream of an enthusiast, but an historical fact, resting on evidence which cannot be shaken; and the manner in which this has been accomplished is no vague mystery, but a rational phenomenon, which may be made clear to every understanding. Christianity and the highest human wisdom have once acted successively upon the same elements, and we have the result.

Go back in fancy 1800 years, and survey the countries which now constitute modern Europe. Britain, Gaul, and Spain, although penetrated and held in check by the Roman legions, are semi-barbarous. The untamed and unsubdued hosts of Germany are savages, in a state of barbarism very similar to that of the aborigines of our own country, when the sail of Columbus was first seen upon these western waters.

Rome is at the zenith of her glory and power. Apparently, she possesses nearly all the resources of the most civilized nation of the present day. Men of eminent learning in every department, philosophers profoundly skilled in intellectual science, statesmen deeply versed in the arts of government, enriched with all the stores of Greek and Egyptian experience, are found in her bosom.

In a despised Roman province, a Judean peasant, reared in apparent ignorance, shut out from intercourse with the wise and learned of the earth, traverses the narrow limits of his country, gathers about him a few illiterate followers, bequeathes to them a verbal code of instructions for their life and conduct, and dies an ignominious death.

And now whence, to human appearance, will emanate the power to mould the barbarous masses of England, and Gaul, and Germany, into the refined and civilized Europe of the present day? Viewing the question in the light in which those of our own day, who are called wise and learned, generally view such questions, is it not preposterous to imagine that this task, if performed at all, can be performed by other than Roman wisdom, Roman laws, and Roman arms?

But what was the fact? All the energies and resources of the Roman empire were exhausted in a vain endeavor to subdue the barbarians. The attempt recoiled upon herself, and Rome, in her turn, felt the foot of the invader. Then it was that the doctrines of the Judean peasant, to whose influence the Europe of the present day owes its very existence, began to have their effect upon the inmost life of the victors, and rendered the progress from barbarism to civilization possible. Are these mere assertions? Historical monuments establish the fact, that so early as the 4th century Roman theology, Roman laws and customs had lost all controlling influence throughout the provinces of the empire. The Church alone possessed vitality; the Church alone gave form and order to the chaos. Facts will justify the assertion, that, but for the introduction of the

leaven of Christianity at this crisis, the human race would rapidly have perished from the earth. The two extreme phases of society—the lowest barbarism and the most elaborate civilization—meet face to face at this epoch, and loudly proclaim that their results are identical. Degrading sensuality, sordid selfishness, the absence of all the essential elements of social relations, are alike the result of both.

History of the Roman Republic. By J. Michelet, Member of the Institute, author of "History of France," "Life of Luther," "The People," &c. Translated by Wm. Hazlitt, Esq., of the Middle Temple, Barrister-at-law. New York: Appleton & Co.

[THIRD AND CONCLUDING PAPER.]

BOOK II.—CONQUEST OF THE WORLD.

BOOK III.—DISSOLUTION OF THE CITY.

THE above titles are those, together with that which we discussed in our last paper, by which Mons. Michelet distinguishes the three epochs into which he divides the history of the Roman Republic—that is to say, of Rome from the earliest ages to the fall of Marc Antony, which he esteems the terminating point of the Commonwealth.

The first of these, "The Conquest of the World," he holds to commence with the fall of Veii, in the 359th year from the building of the city, or the 393d before the Christian era.

The second, or "Dissolution of the City," he makes to date from the fall of Numantia, in the year of the city 619, B.C. 133; which event, Macedonia, Corinth, and Carthage having already submitted, "brought," he says, "the universe to the feet of Rome."

These divisions, it will be seen at a glance, are perfectly arbitrary; and their names are, to a certain degree, misnomers.

At the period of the fall of Veii, the farthest point to which the Roman arms had advanced, in any direction, was scarcely more than fifty miles distant from the city. Subsequently to this period, Rome was taken, burned, and its ruins occupied for months by the Gauls; and this calamity so completely prostrated the strength of the republic, that, for twenty years, she was scarcely able to defend her frontiers against her revolted allies; and it was not until the year of the city 412, above half a century after the destruction of Veii, that she was enabled to resume the offensive. In ten years, subsequent to that date, she established herself as the first of the nations of Italy; and it is clear, accordingly, that she cannot, with any propriety, be said to have commenced that career of conquest, which ultimately placed her at the head of the universe, until the year of the city 422, B.C. 330.

Again: with what propriety can Rome be said to have closed that career of victory, and to have been the mistress of the world, at a period, subsequently to which the Cimbric and Teutonic myriads were enabled to threaten her destruction on her own territory; when Gaul, and Germany, and Britain, had never seen the glitter of a Roman eagle; when Egypt and the Oriental monarchies had not yet yielded to the brazen onset of the legions; when, in a word, the mighty conquests of Cæsar in the West, and his great rival in the East, were yet unquicken in the womb of future time.

It may be objected, that this is a small matter at which to cavil; but we cannot admit the objection; for evidences of carelessness, or recklessness rather—for, of course, they do not arise from error—such as this, go far to prove the great charge which we lay against our author, a blind desire of making hits, and

acquiring the praise of originality at the expense of all accuracy and historic truth.

Before entering on the first of these periods, we must, however, allude to one fact, which the limits of our last paper prevented us from noticing, namely, that, in a few short pages, Mons. Michelet has dismissed all the vast changes in the constitution of Rome, effected by the passage of the Publilian law, securing the election of the tribunes to the commons, in their peculiar assembly of the tribes, where the burghers had no influence; of the Terentilian law, by which an equal code was established; of the Fabian law, by which the Aventine hill was constituted the peculiar home and property of the commons; and of the Canuleian law, by which the prohibition of intermarriages between Patrician and Plebeian houses was abolished.

Of this vast reform, the effect of which was to set the Roman commons in a perfect state of equality with the patricians, except so far as regards eligibility to the highest magistracy, and the tenure of priestly offices, we defy any person to form any clear opinion at all, from the chapters devoted to this subject by Mons. Michelet. For this there is no excuse, since Niebuhr has perfectly elucidated the whole, and Dr. Arnold has, since Niebuhr's death, narrated it in so clear and satisfactory a manner, that it may be considered as well established history as that of Magna Charta, or the Bill of Rights.

Instead of looking to this end, however, Mons. Michelet has philosophized, as usual, on the meanings and symbolical application of names. Instead of telling us what the Terentilian law effected, he teaches us how Terentilius himself was a bugbear, created by the Patricians, and how his name Arsa—it was *Hursa*, by the way—signified firebrand. And a few pages afterwards he tells us that all the popular leaders were symbolical; because several of their names are stated to have been *Spurius*, which he again assumes to be a patrician bye-word—*quasi* bastard—and then, after his childish fashion of assimilation, he strings together Metilius, Mælius, Mecilius, and Manlius; *quasi* Manlius, Mallius, Melli-us, Melius, thereby endeavoring to show that these persons had no personality. As if it were not an established fact, that the families of one house, *gens*, Spuria, Cornelia, Fabia, or what you will, had constantly family names of cognate form and sound. And as if it were not in accordance with the whole history of Rome, and of the whole world, that the same families, generation after generation, should be found contending for the same political principles; that the same names should be found in the same relations to political parties, in almost every successive century.

Consider, for a moment, what should be thought of a writer who should, five or six centuries hence, supposing England to fall as Rome has fallen, assert that there had never been any such family as Howard, or Talbot, or a hundred others that might be named, because history might record the votes of the one as having been given on the liberal side, in every political contest, from Runnymede down to the reform bill; or the swords of the other as having been drawn on every battle-field of France, from Cressy down to Waterloo. But we have no stomach further to digest such arant balderdash!

The wars with the Samnites, and with Pyrrhus, he again dismisses briefly, more briefly, we think, than the importance of the subject warrants; the rather, that it was, probably, by the lessons which they learned of the

latter, that the Romans were enabled to bring to a successful end their terrible strife with Carthage; nor does he give the student any light upon the admixture of truth and fiction, history and romance, which is to be found throughout the narrative of the war with the king of Epirus.

We now come to Carthage; and here he himself informs us that his favorites, the *Cabiri*, whom, in his first book, he assumed to be *Pe-lasgic*, were *Phœnician Gods*; and we have a repetition of all the jargon about fire-worship, industrials, &c., which deformed the first book.

On the subject of the trade of Carthage, her internal and external policy, her government, and employment of mercenaries, he has some good remarks which we would extract, but that we must retain space for more interesting matter.

War is declared, and here, strange to say, Mons. Michelet suddenly becomes as credulous as he was incredulous before: we have the old story of Regulus and the enormous serpent, which delayed the march of the whole army on the banks of the Bagradas, and was finally only slain by the artillery of the legions; and, yet more strange, we are told gravely the whole story of the torments of Regulus, the cutting off his eyelids, and the spiked barrel; though it has long ago been established, that no such events ever occurred; and that the tale was an invention of the family of Regulus, promulgated in order to palliate their own barbarity toward the Carthaginian hostages.

It is, indeed, not a little remarkable that, in all the Punic wars, Mons. Michelet yields unhesitating credence to all the assertions of the Roman historians, concerning their unfortunate foes, even to the old cries of *Punic faith*! when it is a matter of history that the Carthaginians never once broke their faith with Rome, while Rome but once kept hers with Carthage.

The revolt of the mercenaries of Carthage is told brilliantly, and with spirit.

Then we are thus introduced to Hannibal—

"The army nominated a general for itself, whom Carthage willingly confirmed, to keep up an appearance of sovereignty. This was young Hannibal, the son of Hamilcar, then twenty-one years of age, whom Hasdrubal had had great trouble in obtaining from the Carthaginians while a child. They thought they recognised in this child the dangerous genius of his father. Having left Carthage at thirteen, a stranger to that city, nursed and brought up in the camp, formed to the rude warfare of Spain, amid the soldiers of Hamilcar, he began by being the best foot soldier and the best horseman in the army. All that was then known of strategy, tactics, of the secrets of conquering by force or by perfidy, he knew from his infancy. The son of Hamilcar was, as it were, born ready armed; he grew up in war, and for war.

"Much inquiry has been made as to the morality of Hannibal, his religion, his good faith. All this has little to do with the chief of a mercenary army. Ask Sforza, ask Wallenstein, what could be the religion of a man brought up in an army where there was every kind of worship, or perhaps none? The God of the *Condottieri* is blind force—it is chance; he willingly places on his shield the chessmen of Pepoli, or the dice of the Sire de Haghenbach. As to the faith and humanity of Carthage, they were notorious throughout the world, and the inextinguishable war had just made them still better known. We must not look for a man in Hannibal; his glory consists of having been the most formidable machine of war spoken of by antiquity."

This is rather a summary and sweeping condemnation of the greatest general of anti-

quity, it must be confessed, and how just it is our readers can judge as well as we, to crush a great man under a load of censure and obloquy—not even on the reports of his enemies, be it observed, but on an imaginary resemblance existing between him and other people—a mere assumption that a patriot general fighting to the last, in defence of his own country, because that country chanced to employ mercenaries and not native armies, must needs have been in character assimilated to the free companions and land-pirates of the middle ages.

The truth is, that Hannibal belonged to the aristocratic party at Carthage—hence his character must be blackened, as are those of all the great men of the same political bias, whether in Rome or abroad, by Mons. Michelet; who can find no virtue in any of the Scipios, any of the Fabii—none in Cato, Cicero, Pompey, Brutus! Demagoguism, mob-worship of the lowest kind, has dulled his perceptions to all but the excellences of those whom he defends through thick and thin—the Catilines, the Marii, the Gracchi, the Cæsars—disturbers all, and one, the enslaver of the republic. The last we readily can understand. Mons. Michelet told us in his first book that the consummation of the work of the Tribunes, the final triumph of liberty, was the establishment of *Emperors*.

Out of the Saturnini and the Gracchi—Cæsar! Compare with this formula, another. Out of the Robespierres and Marats—Napoleon!

But to return to our subject, it may be worth while in a few lines to quote the estimate of the great Carthaginian's character from a historian widely different from Mons. Michelet—one whose eyes are never distorted by foul party prejudice—the greatest historian the world has perhaps ever seen, the immortal Niebuhr. Hear what he says:

"Opinions may be divided as to the personal character of Hannibal. He appears everywhere in history as some formidable being. The description of his character as a general, in Livy, is very beautiful; but when Livy adds that his virtues were counterbalanced by as many evils, he contradicts Polybius, who expressly denies the charge of cruelty. Whenever any cruel or faithless action occurs, it must be attributed to Hannibal's subordinate officers in the Carthaginian army; and it is probable, that many of the cruel acts of another Hannibal, surnamed Monomachus, gave rise to false reports about the great Hannibal. There are statements respecting his cruelty, especially in Appian, who derived them from Fabius, but Polybius knows nothing about them. I do not mean to say that he committed no act of cruelty; but what he did was no more than what was the practice of the Romans themselves, with whom, as with the ancients in general, the destruction of the enemy was the principal object of war. Of Hannibal's alleged *Perfidia plus quam Punica*, not a single instance is known; and we may confidently assert, that in capitulations he always kept his engagements; for if he had not, the charge would have been brought against him, and no one would have made any capitulation with him. His whole greatness, however, was no less striking in times of peace than in war. Hannibal showed his genius in everything; and in times of peace he was the benefactor and restorer of his country, by wise laws and institutions. He was like a being of a higher order, that governed all, and dazzled them by his lustre. A man who settled the administration of Spain, crossed the Alps, shook the power of the Romans, and reduced them to extreme weakness; such a man I call the greatest among his contemporaries; yea! I may call him the greatest of all ages. His perseverance and faithfulness toward his

country cannot be praised enough; his transactions with other states had only one object—to serve his own country. Wherever he was he commanded, he did not seek protection anywhere, and bowed before no one; he never violated truth, and never did anything which was opposed to the dignity of his character, even if he lost by so doing. This man I honor, I esteem, I love almost unconditionally, although I do not wish to deny that things are related of him which fill our eyes with tears. But when he was at Capua, and suffered Decius Magius to depart uninjured, he did not follow the dictates of policy, but those of his own generous heart."

This is history—to seek for facts, and on those facts to found opinions.

What is this, then—to jump at resemblances, and on those found absolute conclusions?

It cannot be denied, however, that in the narrative of the war Michelet does justice to the general, though he so grievously wrongs the man. His description of the passage of the Alps is spirited and well done, except that he again brings forward the long repudiated tale of cutting a road with iron and fire—we wonder he left out the vinegar—down a precipice of a thousand feet. In the campaigns which follow, he of course spares no pains to depreciate Fabius, a patrician of an old house, and attached to the aristocratic party; nor to throw the blame of the loss of Cannæ on the patrician, Paulus Emilius. Mons. Michelet does not, we must however say, describe his battles with any spirit or vigor; he has no idea of the picturesque; he never sets either events or men before the eyes of his readers. Cannæ and Thrasymene can be read of with a cold check and unaltered pulse; we see not the fiery rush of the Numidian horse, nor the bold front of the brazen legions; we hear none of that clash and clang, that mingled roar of death and exultation, amid which "an earthquake reeled unheard away." And this deficiency is a great one in a historian. To impress facts, truths, on the mind of the reader, is the great end of narrative; and brilliance of description, liveliness of detail is a vast aid to this. But of these Mons. Michelet has nothing. He is never enthusiastic, never eloquent, but when he mounts one of his hobbies, and rides a quixotic tilt into the regions of conjecture and imagination.

And what we have said thus far, relates to all that follows. We do not find one political event clearly narrated—one political party distinctly set out; and, above all, we do not find one man, on either side, fairly represented. The influence of growing wealth, and the absolute revolution, which he asserts to have taken place in the times of Cicero, by which all the powers of the state were thrown into the hands of the knights, he grossly exaggerates. His vilification of the Scipios, of Cicero, and of Cato, are as gratuitously wanton and unproved, as that which we have already confuted concerning Hannibal. To deal with these in detail, for obvious reasons, is impossible.

When we find Cæsar, however, we find the idol of Mons. Michelet; here he has laid himself out; here he is spirited, clear, vigorous, though not unprejudiced. Yet, in the case of such a man as Cæsar, and in favor of such a man, we can make all allowance, nay, we can sympathize with some degree of predilection.

To exaggerate the great merits of a very great man—for that he is our friend—is a widely different weakness from that which is a base crime, the falsely vilifying the virtues of a hero, for that we love him not. Even in this portion of his history, however, he is still fantastical, as when for instance he as-

sumes, on the evidence of a single expression of the silly romancer Plutarch, that the legions with which Cæsar had conquered Gaul, and which he led across the Rubicon, to make himself lord of Rome, were Gaulish barbarians.

It is the first time, to our knowledge, that such an idea has ever been broached; and like most of Mons. Michelet's originalities, it is, at first sight, preposterous.

Passing over the narrative of Cæsar's defeat of Pompey, assumption of power, and assassination, all which are of course related favorable to the radical first emperor, we come to his avenger, and here again we learn something very new.

"Antony proclaiming himself the avenger of Cæsar, it was necessary that the conspirators should quit Rome and withdraw to the East to recommence the war of Pharsalia. And now who was this Antony who was to succeed Cæsar?"

"Cæsar's first soldier, but still a soldier, and a barbarian soldier. A descendant of Hercules, as he said, and as strong as Hercules; always wearing a large sword, and a thick cloth garment, such as soldiers wear; sitting with them, drinking with them in the street, jesting and jested with, ever gay. Antony had fought first in Egypt; he loved the East; his eloquence was redolent of Asiatic pomp. Insatiable as to money and pleasure, avaricious and prodigal, stealing to give, he bought without scruple Pompey's house, and was indignant when asked for payment. Cæsar, who had confided to him the left wing at Pharsalia, could not do without him. He placed him in his car on his return from Spain, as if to give his veterans a triumph in his person. Antony remembered this after the death of Cæsar, and thought to succeed him. Yet what was he? a man of the vanguard, a soldier without genius, a proud and pompous actor, who imitated Cæsar without understanding the part. How many such men were there in Cæsar! The bold soldier, the friend of the Gauls and the barbarians, was not one of the least features of that immense soul."

Spirited, graphic, and, in the main, true. But in the name of admiration, what does he mean by calling the Triumvir a barbarian? The son of Marcus Antonius Creticus! the grandson of the great orator Marcus Antonius, consul in the year of the city 655; the most eloquent, before Cicero, of all the Romans, butchered by the savage Marius, and his head insulted, as was that of his great successor in eloquence by his own worthless grandson. Conjecture even fails us to decypher Mons. Michelet's enigma. It is not an error; it is intended to mean something; what that something is, since *Œdipus* is dead, the modern Sphinx, Mons. Michelet, must himself explain.

One more brief extract; it is the last; literally the last, for it consists of the closing lines of the history, and we have done.

"The eve of the day in which Antony was to perish in Alexandria, in the silence of the night, the harmony of a thousand instruments was heard, mingled with confused voices, dances of satyrs, and a clamor of *Evoë!* One would have said it was a troop of Bacchantes, who, after having made a great noise through the town, was passing over to the camp of Cæsar. Every one imagined that it was Bacchus the god of Alexander and Alexandria, abandoning him for ever; and giving himself to the conqueror. In fact, his time was ended; the phrenetic god of ancient naturalism, the blind Eleuthere, the furious liberator, the sanguinary redeemer of the ancient world, its impure Christ, had led his last choir, consummated his humanity, and

blushing for its last intoxication, was about to throw away the thyrsus and the crown of flowers. Old Olympus had lived the age of the gods; it died according to the Etruscan prophecy, and the menace of Prometheus in *Æschylus*.

"Three centuries were, however, necessary still, for the God of the soul to conquer the god of nature; the tiger was not chained without inflicting cruel bites; torrents of blood flowed, and souls suffered still more. Epoch of uncertainty, of doubt, of mortal anguish! Who, then, would have thought that it was one day to return? This second age of the world began with the Empire, near two thousand years ago; one would say it was near its close. Ah! if it be so, may the third soon arrive, and may God keep us suspended a shorter time between the world which is closing and that which has not commenced."

It is fortunate, indeed, that there is no more such jargon as this; can any one say, can any one conceive what it means; what it is intended to convey?

Out upon it! and such is the stuff which is to be praised throughout the lands, by critics who have not read ten lines of the work, as history and philosophy!

What shall we say, then, of the Roman Republic? Briefly that it is the work of a man of talent but no solidity, of brilliancy but no depth.

As a History, it is positively of no value, unless it be to contrast it with other works on the same topic, and by its deficiencies to learn their merits; as a curious, rambling, speculative, imaginative dissertation, it is perhaps worth reading; for, as we have said, it does not lack talent.

To conclude, it is the last work we ever saw that we would put into the hands of a student, for he could learn very little in it, which he would not have to unlearn again as soon as possible, if he desired to inform himself of the manners, the measures, and, above all, the men, of Rome.

If any one fancy that these strictures are harsh, let him read first Michelet's Roman Republic, and then Arnold's Rome. So he will learn the distinction between History, in its highest sense, and that which has no name under the sun; for History it is not, nor Romance; not Philosophy, not Dissertation; but an unutterable, inexplicable medley of all things earthly and unearthly, fit altogether neither to sink nor soar. Its greatest value is the light it throws on the constitution of Mons. Michelet's own mind; but is that worth the comprehending? we say no.

With regard to the translation, we can dismiss it in a word. Mr. Hazlitt has, we believe, something of a name; if he wish to preserve it, and to continue a translator, we should strongly recommend him first to learn English and then French. The grammatical blunders are so transparent, occurring in every line, as not to be worth pointing out; the inelegancies of style cannot escape the most trivial reader; and the confusion of idioms are as numerous as the pages of the book.

We never read a much worse translation!

Arnold's First and Second Latin Book.

Arnold's Latin Prose Composition.

Arnold's First Greek Lessons.

Arnold's Greek Prose Composition.

Ollendorff's New Method of learning to read, write, and speak German.

Ollendorff's Do. to read, write and speak French. New York: D. Appleton & Co.

THE study of languages is an important branch of education. Right thinkers have long been aware of the influence which a knowledge of languages always exerts, and especially what

The names of these works are as follows :

"The Book of the Negroes, and their Pre-eminence over the Whites;" by Abubekr Mohammed ben Khalef, known by the name of Ibn ol Marzeban.

"The Exaltation of the Dignity of Abyssinians;" by Ielaledin es-Soyuti.

"The Illumination of a Dark Night;" concerning the excellence of Negroes and Abyssinians. By Abul-faraj Abderrahman ben Ali ibn ol-Jauzi.

"The Asceticism of the Negroes;" by Abu Mohammed Jafer ben Ahmed ben es-Sarraj el-Karaa.

"The Flowers of Thrones adorning the Notices of Ethiopians;" by Ielaledin es-Soyuti.

"The Embroidered Skirt, in praise of the Abyssinians;" by Abul Maali Aladdin Mahomed ben Abdolbaki, consisting of a preface and four chapters: 1. of the excellence of the Abyssinians; 2. of their King (*Vejaishi*); 3. of the Abyssinian companions of the Prophet; 4. What is said of their learned men, in prose and verse. Conclusion: Of the tattooing of the Abyssinians.

"Macrizi's History of the Moslem Kings of Abyssinia, a work of high authority, exists in the library of Leydon, No. 1765." On the subject of the ancient Himyarites he remarks—

"A capital work on the ethnography and sciences of the Himyarites, and therefore much wished for, is the following:

"The Crown of the Genealogy of the Himyarites and the Days of their Kings;" by Abu Mohammed el-Hasan ben Ahmed ben Yakuli el-Hamdani el-Yemeni, celebrated under the name of *Ibn Haik*, in 10 volumes, treating of ten sciences, particularly of their astrology, natural history, astronomy, periods and cycles, of the propagation of mankind and the duration of human life.

"The book of the genealogy of the Himyarites and their Kings;" by Abdolmelek ben Hisham.

"The Book of the Proverbs of the Himyarites;" by Hisham el-Kelbi.

Donations of books were made to the Society by Dr. H. E. Ludewig, and Lieut. J. M. Gilliss, U. S. N.

The Rev. Mr. Jamieson, lately a resident of Ladak in Thibet, and Dr. Wilson (Wao-wa-wa-na-onk—"they heard his voice"), a distinguished Indian chief and physician of the Cayuga tribe of Indians, residing on the Cattaraugus Reservation, were present.

Mr. John R. Bartlett then read an analysis of a work by M. Eugene Burnouf, on the *Yagna*, or Sacred Books of Persia, which we shall give in our next number.

The Fine Arts.

EXHIBITION AT THE NATIONAL ACADEMY.

No. 45. *The Lament*. GEORGE INNESS. We cannot perceive the significance of the name given to this picture, unless it means that the artist laments having painted one so bad. He has painted good pictures, but this is not one of them; and he has done himself an injustice by exposing it in public. The execution of many parts is vigorous, but the color is inharmonious, and the subject is entirely devoid of interest.

No. 46. *The Sentinel*. J. G. CHAPMAN. There is much good painting in this picture, bold and free in the handling, and rather agreeable in color. "The Sentinel" is a noble black mastiff, keeping watch over a lad who, wearied with rambling, has fallen asleep in dangerous propinquity to a stream of water; his "boyish form reclines upon a rock," or rather upon three rocks, admirably cut out and adapted to his position; and it is matter for wonder how he sustained his position long enough to lose his senses in slumber. The whole composition wants the stamp of truth, and even probability. It would seem that

the artist has first drawn the figure of the boy, and afterwards fitted the rocks to him. There is a point for one foot, and a point for the other foot, and another point for the head. And the result of all this arrangement is an appearance of artificiality which should always be studiously avoided. The face of the boy is sweetly colored and highly finished, albeit there is too much dark color about the lips, which suggests fever, or corruption. The anatomy of the boy's chest is not good; it appears sunken. The legs are not properly attached to the trunk. The leg thrown out upon the rock is well painted; so is the dog. There is fire in his eye; but the eye is not in its proper place in the head. The picture is too large for the subject. It should have been cabinet size.

No. 47. *Christian and the Cross*, PILGRIM'S PROGRESS. JESSE TALBOT. This is becoming a popular theme with our artists. There are no less than three pictures from the same work in the present exhibition. This one strikes us as a favorable example of Mr. Talbot's artistical power. There is more vigor than we are accustomed to see in his works. The sky, in particular, is picturesque and well painted. The work would be improved by more boldness of touch and massing of forms in the foreground, a few lively touches in the figure, and more variety of color in the mass of light about the cross,—that being the point of interest, it should have had more emphasis. This picture will increase the artist's reputation.

No. 48. *Portrait of a Gentleman*. J. WHITEHOUSE. We notice this picture for the sake of illustrating a valuable principle in art, which is too often overlooked even by men who revel in the title of "National Academicians." It is variety. No one can fail to notice in this picture a degree of stiffness and formality, which is far from agreeable. Though many may not be able to account for it, an educated artist discovers the cause at a glance. It is produced by the lines of both sides of the figure taking the same form, and uniformly cutting sharp from the ground. The face is painted directly in front, and there is the same quantity of hair on one side of the head as the other, forming a regular semicircle about the frontal region. This regularity would have answered well enough, had the body been turned a little aside for the sake of variety. To add still more to this stiffness the figure stands aplomb in the centre of the canvas. Repetition of form and quantity is sometimes admissible in compositions containing a number of figures; but in one consisting of a single figure it should be carefully avoided. With a little attention to the rules everywhere urged in nature, the student in art may always avoid stiffness in his work. Hear Harding, in connexion with this subject: "Nature has given to all objects specific forms, and although they may be found, in 'sportive mood,' occasionally to take each other's shapes, yet their difference in all other respects is so manifest, that we can rarely confound them with the objects whose forms they for a moment assume, and consequently the mind never loses a distinct conception of what ever distinguishes the one from the other. But how widely do circumstances differ when nature is represented by art! What are all objects then? What then are clouds, trees, rocks, mountains, figures, &c., &c.? Paint. Art, in this respect, makes all things alike, and is unable, except in the remotest degree, to imitate the nature of things. It is sameness all; and this defect would be fatal, and even insuperable, but for the power

which the artist has over his composition, and the forms of his objects. So far, then, is the repetition of forms from being an advantage, that, on the contrary, their marked difference is his sheet-anchor; for, seeing that with him everything is reduced to paint, and that this of necessity tends to confuse the mind, by presenting to it every variety of nature by the same material, he relies solely on his control over the variety and distinct difference of forms, at once to impress the mind with clear and distinct ideas. Repetition of forms in objects, when alike in kind, is almost as great a mistake as their repetition when they differ in kind."

No. 49. *V. G. Audubon*. D. HUNTINGDON. A good portrait: the head is well drawn and modelled, and the color is agreeable. It should have had a better place.

No. 50. *Dr. Crichton*. W. J. HUBARD. This is a new name to us. If the picture is the work of a young artist it promises well. The drawing is very good. The color wants transparency and richness, and the lower outline of the face should have received some reflections from the linen.

No. 51. *Col. W. L. Stone*. E. D. MARCHANT. This is the best portrait we have seen from the artist's pencil. The likeness is good, as far as our recollection of the lamented original serves us; and the color is pleasing.

No. 52. *H. T. Tuckerman*. E. H. MAY. This is one of Mr. May's best heads. It is painted with great fidelity to nature.

No. 53. *Portrait of a Lady*. P. C. WYETH. In many respects a very clear portrait. The figure is carelessly disposed, and the parts are pretty well, though timidly drawn. The artist, who is, we believe, a young man, will acquire more confidence by and by. It is a little weak from the fact that there is not a point of strong dark in the whole picture.

No. 54. *Mrs. Ann S. Stephens*. F. R. SPENCER. Mr. Spencer has not done himself full justice in this picture. He has attempted too much. The disposition of the figure is theatrical—a little like Mrs. Siddons as the tragic muse, without the tragic face. The arms are wooden, and want anatomical accuracy; and the shadows about the neck want transparency—the greys approach too near an olive. There is, notwithstanding, some good painting in the picture.

No. 55. *Portrait of a Gentleman*. J. WHITEHOUSE. If the light and shadow sides of this head had been made in harmony, it would have been one of the artist's best. It is bold and telling.

No. 56. *Portrait of a Lady*. JAMES KYLE. This is a very clever likeness of Mrs. Abbott of the Park Theatre. The same fault occurs in it that we have noticed in our last named—a want of harmony in the sides of the face, the shaded side is too hot.

No. 57. *Portrait of a Gentleman*. ALANSON FISHER. A very honest portrait. The flesh and drapery are too nearly of the same texture.

No. 58. *Morning—looking outward, from Toad Hill, Staten Island*; and No. 63. *Afternoon—looking inland from the same point*, are a pair of fine landscapes by J. F. CROPSEY. Mr. Cropsey is one of the few among our landscape painters who go directly to nature for their materials. For one so young in his art, his attainments are extraordinary; and it is no disparagement to the abilities of those veterans of landscape art, Cole and Durand, to prophesy, that before many years have elapsed he will stand with them in the front rank, shoulder to shoulder. This is no idle predic-

tion, but based upon careful observation of the course he is pursuing in reference to his elementary studies. He carefully analyses all the truths, which of course include the beauties of nature, and garners up what he thus laboriously acquires for use hereafter. He has not been, and we trust his good sense will always prevent him from being led astray by the tricks and quibbles of empirical art, by which the minds of too many of our young artists have been poisoned. He aims to reproduce within the limits of his appliances something akin to the productions of the prime old master, Nature, and so long as he confines himself to this school he is safe.

We wish it were in our power to impress it upon the minds of our landscape painters, particularly, that they have a high and sacred mission to perform; and woe betide them or their memories if they neglect it. The axe of civilization is busy with our old forests, and artisan ingenuity is fast sweeping away the relics of our national infancy. What were once the wild and picturesque haunts of the Red Man, and where the wild deer roamed in freedom, are becoming the abodes of commerce and the seats of manufactures. Our inland lakes, once sheltered and secluded in the midst of noble forests, are now laid bare and covered with busy craft; and even the old primordial hills, once bristling with shaggy pine and hemlock, like old Titans as they were, are being shorn of their locks, and left to blister in cold nakedness in the sun. "The aged hemlocks, through whose branches have whistled the winds of a hundred winters," are losing their identity, and made to figure in the shape of deal boards and rafters for unsightly structures on bare commons, ornamented with a few peaked poplars, pointing like finger-posts to the sky. Yankee enterprise has little sympathy with the picturesque, and it behooves our artists to rescue from its grasp the little that is left, before it is for ever too late. This is their mission. What comparison is there between the garden landscapes of England or France and the noble scenery of the Hudson, or the wild witchery of some of our unpolluted inland lakes and streams? One is man's nature, the other—God's. Yet, with all the attractions which should bind our artists firmly to their native land, we have seen them go abroad to learn their art, forsooth! And, nine times in ten, they return with their hands cramped with mannerism, and their minds belittled and debauched by the artificial stimulants of second-hand and second-rate creation.

The pictures under notice are full of fine feeling for nature. The delicate atmospheric greys are happily managed; and the idea of space is, by judicious distribution of shade, well expressed. There is unity of design in the formation of the clouds, and the time of day, and season; and the rocks have decided geological character. A great deal of the beauty of these pictures is lost by their being surrounded with other works containing more powerful color and more startling contrasts, but even with these disadvantages they are and will be appreciated.

No. 60. *George A. Baker.* GEORGE A. BAKER. Mr. B. ought to be whipped for publishing such a libel on himself. It is a downright artistic suicide, and we advise the council of the academy to hold a post mortem examination before they hang it among their "associates." Mr. Baker is not half so ugly as he would have the public believe.

No. 61. *Landscape.* W. S. JEWETT. This landscape is very creditable to Mr. Jewett,—the figures, in particular, are touched

in with great truth and spirit. The limbs of some of the trees are too serpentine in form; and the artist should observe that nature seldom crooks a limb without a joint—or, rather, without sending a smaller branch out at the turning. The coloring is quite silvery and clear, and the whole is painted vigorously and well.

[CORRESPONDENCE.]

To the Committee of Management of the American Art Union.

WITH a deep sympathy with the object of the Art Union, and a warm admiration and approval of its liberal and enlightened management, we would, with due deference, beg leave to offer a suggestion in regard to a matter which, after some reflection and inquiry, we think should receive the attention and consideration of the committee. We allude to the subject of the annual engravings.

The avowed object of the institution being the refinement and elevation of popular taste, as well as the encouragement of art, and patronage of artists, would not the first be more effectually accomplished by the adoption of a different and higher order of subjects for the annual engravings, than have yet, except in a few instances, been chosen?

We have heard many in this city, who acknowledge an ardent fondness for art, declare that they would be glad to become subscribers but for this fact. Not depending so much upon obtaining a painting, but being willing to give the sum constituting membership for a print of a more classical or poetical subject, while one of a commonplace character they would not value.

If the feeling here is a fair indication of the sentiment of many persons in other parts of the country, it becomes a matter for serious consideration, whether the greater usefulness of the institution—which is the object had most in view and at heart by yourselves—may not be essentially promoted by pursuing, in regard to the matter, a modified plan.

We deem it to be the design of the Committee, that the standard of the Art Union shall always be in advance of popular taste, thus leading it always, as it should, to higher and higher degrees of improvement. But if, perchance, it should be allowed to fall below, then certainly would there be just cause for solicitude or complaint. If every-day and unpoetical subjects are chosen, those that convey no graceful and refined images to the mind, however valuable the pictures may be as faithful delineations of real life, or as accurate and successful reproductions of nature, the highest object, the development, purification, and true cultivation of aesthetic feeling, the element of which is innate in all minds, will not be attained. The thousands of prints which are now every year being scattered by the Art Union throughout the length and breadth of the land are to be the effective teachers. They are to adorn the walls of many high or humble dwellings, and are to afford aliment for thought, and stimulus to finer feelings in many minds. They are to inform the taste, and stamp and direct it, when fine oil paintings will not do the work because they never come, and the quality of the supply now will influence in a great degree the character of the future demand.

Evidence of a hearty interest in the purposes of the Art Union is abundantly given by this city in the almost unequalled list of members for the year, which is now being filled up. Instead of believing that the number of subscribers in different parts of the country, already obtained, embrace all of those who would be glad to take part in forwarding this beautiful and noble work, we believe it would be perfectly practicable if not easy, in no long period, to swell the list to scores of thousands. Possessed of such resources, armed with power, such as greatly increased revenue would bestow, its influence for good would be infinite, the benignant and beautiful results could not be calculated.

By all we hope from the power of art upon the future greatness and happiness of our country, we say heaven speed the day when what we now abundantly long for may be realized.

J.

Providence, May 8th, 1847.

Music.

SEMRAMIDE.—The admirers of Rossini justly regard the Semiramide as his *capo d'opera*—at least in serious music. It was written in the maturity of his powers, and after having attained the acme of his celebrity, and it seems to combine all the brilliancy and feeling of which he is capable. The former quality is dwelt upon by the enthusiasts for the German school, as the chief, if not the only merit of this composer; yet a sympathetic study of this magnificent opera will reveal far deeper qualities. As far as our observation extends, the successful production of the Semiramide two years since, gave the first impulse to the present excitement on the subject of the musical drama. We have never witnessed such genuine enthusiasm on the part of an American audience in regard to the opera, as was then excited, except, perhaps, when *La Sonnambula* was originally brought out at Philadelphia. The sustained interest of the composition, the union of rich combinations with glowing sentiment—of passion and beauty—sufficiently account for the varied impression thus created. All remember the exquisite duet as sung by Borghese and Pico—the effective choruses, and the dramatic situations throughout the piece. As a whole it brings together all the characteristics of Rossini except his comic genius, with more felicity than any other single effort of that popular composer, with the addition of an earnestness of style which gives entrancing grace to the skilful touches everywhere discernible. This is especially apparent in the contralto part to which Madame Pico gave such inimitable power. Her *Ah quel giorno* is a memorable strain. Indeed, it is seldom we have an opportunity of hearing a rôle so admirably adapted to the capacity of a vocalist. Her quality of voice has a peculiar affinity with pathos: and the mournful charm of true pathos never found so melodious expression as lives in the music sung by Arsace. It is the very soul of reminiscence. This opera is to be performed for Madame Pico's benefit, and no selection could have been more wisely made.

Miss Fuller, in one of her recent letters to the Tribune, gives a detailed account of the impression she derived from the Semiramide, as performed at Paris, and while she praises the orchestral and choral parts, and the execution of the prima donna as Semiramis,—declares that her recollection of Arsace as performed at Palmo's, robbed the entertainment of its chief spell. We hope that Madame Pico will be cordially greeted by her old admirers, and that it will not be forgotten on the occasion of her benefit, how generously she has assumed subordinate parts during the last two seasons, and how often her services have been gratuitously yielded for the advantage of deserving individuals and public charities.

The new company are still enchanting multitudes at Boston, and there is now little doubt that two opera houses will be erected in New York before the autumn; one having been already commenced in Broadway. We trust that the lovers of music among us—a class as yet sufficiently limited—will not uselessly postpone the realization of their desirable aims, by an unwise division of their resources. What is chiefly needed in this, or in all simi-

a powerful means of mental discipline is furnished by the effort to grasp the sentiments of those who spoke in a tongue other than our own, and to express our ideas and thoughts through the medium with which Cicero or Demosthenes was furnished. There is in truth no study—the mathematics, perhaps, alone excepted—which so effectually calls into exercise all the powers of the mind, and has so beneficial an effect in enlarging and strengthening our noblest faculties. We deem this sufficiently proved by the experience of communities, as well as individuals; and we shall not, therefore, enter upon the bootless task of defending the study of the classics of Greece and Rome.

But granting that the benefits of classical learning are as great as we unhesitatingly pronounce them to be, it becomes an interesting question what is the best mode of studying Latin and Greek? How can the time be employed to the best advantage? How can the way be smoothed, the difficulties lessened, the necessary labor lightened, the irksome tediousness of elementary preparation rendered less vexatious and tiresome? The inquiry is not only interesting; it is more; it is of vast moment to the comfort as well as the actual benefit of multitudes who are entering upon the study of the dead languages. We propose to offer a few suggestions on this fruitful theme—with diffidence we confess, though they are the result of some considerable experience and reflection.

The difference between the scholarship of our day [especially in regard to Latin], and that of the age two or three hundred years ago, is marvellous, and deserves of itself a careful investigation. Formerly it was the custom for boys—and even girls—to learn to write and speak Latin as currently and fluently as their own language. Boys of ten and twelve were enabled by some process or other, by some species of drilling, by some means which always produced the desired result, to master the difficulties of an involved and intricate idiom, and express themselves in that language which is now found to be more artificial and unmanageable than any modern tongue, not even the German excepted. Within the last fifty or hundred years, the standard of classical learning has been the very opposite of what it was once and what it ought now to be. Where is the school, where is the boy, where is the undergraduate, where is the graduate (with rare exception) who can write Latin with any fluency and accuracy? Where is the youth—aye, even teacher of youth too often—who can render into Latin the imaginings of his own brain or the speaking thoughts of any one of our great writers, on the spur of the moment, or even with hours of toil and study? Show us the man who feels *at home* in the language of the old Romans, and can use it as we commonly use French, or German, or Italian; show us the person who can, as we once heard a silly youth, with the blushing honors of a Greek salutatory on him, declare that he did, *think* in Greek or Latin; and then we shall begin to imagine an approximation to a better state of things among us in this respect. The fact is, there is no such person. It has all along been regarded as enough to acquire proficiency in translating into English; to be able to render *Cæsar*, or *Virgil*, or *Xenophon*, or *Homer*, into the vernacular; and if attempts have been made to try the opposite and vastly more difficult process of rendering English into Latin or Greek, they have generally been few, feeble, and barren of results. We have been content with less than half-

knowledge and acquaintance with those noble languages which have been, can be, and ought to be mastered, especially by us who are so deeply indebted to them for a large portion of those expressive words which we call our own.

There is no doubting or disputing the facts. How, then, shall we account for the difference which in our estimation is nothing short of marvellous? Not, surely, by allowing that the natural faculties of boys are not now as good as in our fathers' days: not by saying that we have not the time, the patience, the perseverance needful to overcome the difficulties which always beset one in the study of a dead language: not by declaring that we have not teachers and professors as earnest, zealous, acute and active as any ever were in any former time. We hold all such and similar reasons—if offered—as wholly discreditable and nugatory. The difference of which we speak is produced by quite another cause, and seems to us to have arisen from these two things. *First*, the undervaluing of classical studies and pursuits, principally in consequence of the rapid and extensive progress made in the field of natural science, and because of the diffusion of those views among us which regard everything not evidently and immediately useful as of secondary account. *Secondly*, and mainly, the erroneous and unnatural system which has prevailed of teaching languages.

Our language is not too strong. Every observer has noted the increase of *utilitarian* views and sentiments in the community; and we venture to assert that no questions are more frequently asked than these: what is the use of studying Latin or Greek? Why should we spend years in poring over a dead language, when at best we can obtain only a moderate proficiency in it and very soon forget it almost entirely? What particular advantage is it to a merchant, a farmer, a mechanic, or any such person, to know how to read *Horace* or *Aristophanes*, or to be able by hard work to plod his way through an *Eclogue* of *Virgil*, or a *Dialogue* of *Lucian*? We have had such and similar interrogations put to us time and again, and we are confident that people in general can see no special benefit resulting from studying Latin and Greek, and can with difficulty persuade themselves that that which does not yield, so far as they see, dollars and cents in return, is hardly worth spending the precious dollars and cents upon now in the uncertain hope of future gain.

But independently of all this, we regard the system of teaching languages which has heretofore prevailed, and still to a wide extent holds possession of the public mind, as erroneous in a high degree, and we might say, almost of itself calculated to repress the energies, disgust the sensibilities, and extinguish the ardor of youth in the pursuit of knowledge. It is not too much to characterize this system which we are censuring, as opposed to nature, and therefore unfitted to the wants of mankind; as directly the opposite to that we adopt in every other similar case, and therefore most likely to be wrong and inapplicable to the needs of the community.

That our strictures are not too severe, nor our remarks without solid foundation, we shall endeavor to demonstrate in a second paper next week. There is a disposition among the opponents of classical studies to shut out the light which kindled our intellectual day from those who are to come after us; and nothing tends more to advance their object than lowering the standard of classical attainments.

Original Miscellany.

"THEY HEARD HIS VOICE."—A scene of novel and peculiar interest occurred at the May meeting of the New York Historical Society. A learned paper upon the ancient trails and territorial boundaries of the far-famed Iroquois, had enlisted the attention of the members so deeply, that the usual hour for adjournment was nearly forgotten. When the reader at length closed his dissertation, a member of the Society rose and stated that there was a veritable Iroquois of the full blood present; and, notwithstanding the lateness of the hour, the Society would perhaps be gratified to hear any remarks he might be willing to offer upon the paper just read. The President, the Hon. Luther Bradish, warmly welcomed the suggestion, and an Indian, with all the characteristics of his race strongly printed upon his frontispiece, glided from under the shadow of the bookcases and planted himself upon the floor. The Red-man smiled and bowed with graceful self-possession at the round of applause which greeted him; and then with remarkable address he touched upon point after point of the discourse which had just been read, in language at once choice and forcible, and delivered with just that degree of hesitation which would characterize a speaker who was translating his thoughts. At last he came to a sentence in which his white predecessor upon the floor, had said, "The Iroquois had left no monuments." His response to this was a most animated burst of eloquence; and from that moment, his speech, having now a direct purpose, became one of the most touching and dignified appeals we ever listened to; invoking the Society to interpose between those who survived of his people, and the influences which were at work to expel them from the remnant of their ancient possessions in this State. He said:—

"The hon. gentleman has told you that the Iroquois have no monuments. Did he not previously prove that the land of *Gano-no-o*, or 'the Empire State' as you love to call it, was once laced by our trails from Albany to Buffalo—trails that we had trod for centuries—trails worn so deep by the feet of the Iroquois, that they became your own roads of travel as your possessions gradually eat into those of my people. Your roads still traverse those same lines of communication, and bind one part of 'the Long House' to another. The land of *Gano-no-o*—the Empire State—then, is our monument! and we wish its soil to rest above our bones when we shall be no more. We shall not long occupy much room in living; we shall occupy still less when we are gone; a single tree of the thousands which sheltered our forefathers—one old elm under which the representatives of the tribes were wont to meet—will cover us all; but we would have our bodies twined in death among its roots, on the very soil whence it grew! perhaps it will last the longer from being fertilized with their decay."

The deep and respectful silence with which these words were listened to, was broken the next moment by a peal of laughter from the audience, at some grotesque touches of irony; while mingled sarcasm and eloquent invective on the next instant called out an involuntary murmur of plaudits, as the Iroquois speaker, proclaiming himself "a native American," commended his white brethren for their alacrity in helping "the Pole, the Greek, and the inhabitants of the British Islands," and recorded his approval of philanthropy generally, provided the original owners of the soil they lived on were not excluded from its wide embrace. He thought it well, too, that the books-of-white men might occasionally allow, that an Indian

had some feeling for his parent or his son, for the wife of his bosom, and for the land of his birth. His gesticulations in this part of his speech were singularly characteristic, and added much to its effect. Turning then to the president, he said:—

"I have been told that the first object of this Society is to preserve the history of the State of New York. You, all of you, know, that alike in its wars and its treaties the Iroquois, long before the Revolution, formed a part of that history; that they were then one in council with you, and were taught to believe themselves one in interest. In your last war with England, your red brother—your elder brother—still came up to help you, as of old, on the Canada frontier! Have we, the first holders of this prosperous region, no longer a share in your history? Glad were your forefathers to sit down upon the threshold of the 'Long House;' rich, did they then hold themselves, in getting the mere sweepings from its door. Had our forefathers spurned you from it when the French were thundering at the opposite end, to get a passage through and drive you into the sea, whatever has been the fate of other Indians the Iroquois might still have been a nation; and I—I—instead of pleading here for the privilege of lingering within your borders—I—I might have had—a country!"

As the Iroquois thus spoke, his dark features were compressed from strong internal agitation; a big tear gathered in his eye long before he reached the close of the sentence; but slowly uttering what he said, he held it suspended there with such resolute firmness that it did not fall, while his eye became glazed with the gathering emotion which words alone could not relieve. We never witnessed a stronger sensation in any assemblage; and we rejoice for the honor of the Historical Society, that it instantly took order, as the first step, for preserving the remains of the Iroquois in this State, to raise a sum of money to bring back the remnant of the families expatriated last summer; one half of whom have already perished in the swamps of Missouri. It would indeed seem like the very mockery of the true interests of humanity, for an institution of learning to give its best energies to "the Old Mortality" business of deciphering inscriptions on the graves of nations, and turn a deaf ear to the last chapter of their living history, now enacting before their very eyes.

The name of this eloquent Iroquois orator is WAO-WA-WANA-ONK, or "They heard his voice!"

THE MAGIC MIRROR.

"Come with us," said a crowd of revellers, as they gathered round the young Palæmon in the market-place; "come with us, and let us feast together; waste not thy glad morning of life amid the dull dreams of philosophy; come with us, and the hand of beauty shall pour for thee the rich wine, while her eye sheds new light into thy cold heart."

"Nay, constrain me not," cried the youth. "I drink daily from a cup sweeter than ye have ever quaffed; I live in a world of beauty such as ye have never looked upon."

"Show us this fair world,—give us to drink of this charmed cup, and we will be thy followers," said the revellers in scorn.

"I cannot give you to drink of the cup which refreshes my spirit; only the Maker of all things can bestow that precious boon when he breatheth the breath of life into man; but if thou wouldst look upon my world, fling aside your garlands which make the air heavy with the scent of wine-steeped flowers, and gaze upon this fair picture."

As he spoke Palæmon drew from his bosom a silver mirror, and when he had breathed upon

it he held it forth towards them. Eagerly they crowded forward to gaze on the magic glass, and glorious was the scene which met their view. Woodland and mountain, valley and stream, glimpses of the mighty ocean, stretches of greensward, clothed with many a wild-flower, and mossy stone,—all that a painter's dream could image of nature's loveliness, was pictured before them.

"Is this thy world?" exclaimed one, at length, with jibing tone, "beautiful as it is, this is but a wilderness."

Palæmon breathed upon the mirror, and the scene changed. A fair and stately city rose before them, with temples and palaces, villas and cottages; but the flower-curtained cottage of the peasant shamed not the marble palace of the king, and the lowly home of the humble artisan seemed to seek a quiet shelter beneath the glittering walls of the lofty temple.

"But thy world is without inhabitants," said the scoffers, "of what avail are cities when thou hast no citizens for thy fair domain?"

Again Palæmon breathed upon the glass, and immediately forms of stalwart strength and nobleness peopled the busy streets, while from the balconied windows of palace and cottage looked forth the sweet face of woman and the rosy loveliness of childhood.

"But your world hath no voice; life there is but dumb show," said the revellers.

"Listen to the music which soundeth ever in my ears," replied the youth, as he touched a fairy bell which lay hidden in the rich framework that bound his magic mirror. Never before had human ear listened to such wonderful combination of harmony. It was as if nature's myriad voices were blended into one grand and solemn diapason of prayer and praise.

Then the men of evil who stood around him reviled the gentle Palæmon, and binding him with strong letters they bore him to the judgment-hall, that he might be punished as a false and wicked magician. They took from him his mirror, but in their hands it had no power; a blank surface of polished silver, reflecting only their own passion-painted features, was all they beheld. So they led the youth to the summit of a lofty mountain, and made ready to hurl him into the depths of the sea which lashed the cliffs below. But at the sound of the tumultuous throng, a holy hermit, grey with years, and worn with the weight of life, came forth from his cave in the mountain and bade them loose the bonds which held Palæmon.

"Fools and madmen!" cried he, "would ye destroy him who can bring beauty from ashes? his glass is but a common mirror,—it reflects only the objects which lie around your daily paths. But when the breath of the poet passes over it, then does it give back the semblance of common life in the glorious hues of Paradise."

RUDOLPH HERTZMANN.

January 11th, 1847.

STANZAS.

"The night cometh, when no man can work."

YE, who in the field of human life
Quickening seeds of wisdom fain would sow,
Pause not for the angry tempest's strife,
Shrink not from the noontide's fervid glow,—
Labor on, while yet the light of day
Sheds abroad its pure and blessed ray,
For the Night cometh!

YE, who at man's mightiest engine stand,
Moulding noble thought into opinion,
Oh, stay not, for weariness, your hand,
Till ye fix the bounds of truth's dominion;
Labor on while yet the light of day
Sheds upon your toil its blessed ray,
For the Night cometh!

YE, to whom a prophet voice is given,
Stirring men as by a trumpet's-call,
Utter forth the oracles of Heaven,—

Earth gives back the echoes as they fall:
Rouse the world's great heart, while yet the day
Breaks life's slumber with its blessed ray,
For the night cometh!

YE, who in home's narrow circle dwell,
Where Love's flame lights up the household
hearth,

Weave the silken bond, and frame the spell,
Binding heart to heart throughout the earth;
Pleasant toil is yours: the light of day
On naught holier sheds its blessed ray,
Yet the Night cometh!

Diverse though our paths in life may be,
Each is sent some mission to fulfil;
Fellow-workers in the world are we,

While we seek to do our Master's will,
But our doom is labor, while the day
Points us to our task, with blessed ray,
For the Night cometh!

Fellow-workers are we: hour by hour,
Human tools are shaping Heaven's great
schemes,

Till we see no limit to man's power,
And reality outstrips old dreams.—
Toil and struggle, therefore, work and weep,
In God's Acre ye shall calmly sleep
When the Night cometh!

EMMA C. EMBURY.

Scientific Proceedings.

AMERICAN ETHNOLOGICAL SOCIETY.

THE regular meeting of the American Ethnological Society was held on the 24th ult., the Rev. Dr. Robinson in the chair.

The Secretary read a letter from Prof. Salesbury, accompanying the Journal of the American Oriental Society, just published. Prof. S. expressed a desire "that the two Societies might aid each other in the important and interesting subjects, with which they are seeking to familiarize the minds of scholars in this country."

A letter from Mr. Van Amringe, of Montgomery, N. Y., transmitting several chapters in MS. of his work on the "Physical History of Man," for the examination of the Society. They were referred to Mr. Alexander H. Bradford, with a request that he would present an analysis of the author's system at the next meeting of the Society.

The next letter read was from Baron Von Hammer, of Vienna, an Honorary member of the Society. The Baron stated that his "literary pursuits and studies had for many months been interrupted in consequence of the severe bereavement which had befallen him in the death of his son, a young man of 21, whose promising talents had given him great hopes for the future."

In acknowledging the receipt of the "Ethnological Transactions," and Mr. W. B. Hodgson's "Notes on Northern Africa," sent by the Society, the Baron stated that he had "read them with the greatest interest," and "to give the Society a proof of his most serious desire to forward its useful aims, he transmitted the titles with some particulars of several Arabic works in manuscript, by Mahomedan writers, relating to the Negroes and the Himyarites. He referred to these as they came directly within the range of subjects which had occupied his attention, and formed the substance of Mr. Hodgson's Work on Northern Africa, and of Mr. Turner's Memoir on the Himyarites and Himyaritic inscriptions of Southern Arabia, in the Ethnological Transactions. The works alluded to, the Baron thought, might be found in Egypt, and he hoped the Society would call the attention of American travellers and missionaries to the subject, which might lead to their attainment. His services to aid in transmitting them were tendered to the Society, in case it should be so fortunate as to procure them.

* "Gottes-acker," a beautiful German appellation for a burial place.

guishing originals from copies," &c., is nearly ready for publication, by Messrs. Ackerman & Co. There is added to this book a brief sketch of the lives of some of the most celebrated of the old masters, classified according to their respective schools.

M. ALEXANDER DUNKER, an eminent bookseller of Berlin, has received the decoration of the Legion of Honor from the King of the French, for a circumstance which, more than the civil distinction, honors the trade of which he is a member. His house in Berlin is one of those which deal most largely in French publications; and anticipating the tardy action of international arrangement, he has for some years voluntarily resigned a very large amount of profit by excluding from his transactions all piratical editions, and refusing to sell those issued by the equitable proprietors.

MR. SOTHEY'S SALE OF MR. WILKES'S LIBRARY produced no less than between six and seven thousand pounds. Some of the black letter books of the old English printers, such as Caxton's "Lyf of Jason," £121; and Raoul le Fevre's "Ricueil," £165; Cicero's "Officia Paradoxa," on vellum, the first classic ever printed, was bought by Sir T. Phillips for £300; Shakspeare, first edition, by Heminge & Condell, 1623, sold for £155; and other rare and curious works in proportion, so as to prove that their value has risen again somewhat in the market, after the depression succeeding the Roxburgh Sale Era.

"PALÆONTOGRAPHICAL SOCIETY."—A new association under the presidency of Sir H. de la Beche, has been founded, with the main object of publishing a statistographical series of British fossils.

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- L. ABRENDTS**, Leben und Wirken Heinr. Pestalozzi's. Frankfurt, 1846. 12s. cents.
- DAN. WYTTEBACHII**, vita Dav. Ruhnkenii. Friber-gae, 1846. 80 cents.
- K. HOFFMEISTER**, Schiller's Leben für d. weitem Kreis seiner Leser 3 vols. Stuttgart, 1846. 50 cents.

SCIENCE OF LANGUAGES.

- JAN-GAUGENIGL**, der göttliche Ursprung der Sprache. Passau, 1846. 12s. cents.
- M. WERTHEIM**.—The Student's Assistant in the Study of German. Munich, 1846. 75 cents.
- J. C. M. LAURENT**, Grammatical Dictionary of the German Language. Hamburg, 1846. 37s. cents.
- CHR. FR. GRIEB**, neues englisch-deutsches u. deutsch-engl. Wörterbuch. 2 vols. 8vo. Stuttgart, 1846. \$6 75.

PHILOSOPHY.

- ADO. TRENDLENBURG**, historische Beiträge zur Philosophie. 1st vol. 8vo. Berlin, 1846. \$1 75.
- M. DEUTINGER**, Grundlinien einer positiven Philoso-phie. 5 vols. 8vo. Regensburg, 1846. \$6 37s.

FINE ARTS.

- K. C. NAGLER**, neues allgemeines Künstler Lexicon. Vol. I.—XVI. 8vo. München, 1846. \$32 50.
- GIO. VASARI**, Leben der ausgezeichnetsten Maler, Bild-hauer und Baumeister, von Cimabue bis 1567. Vol. I.—IV. Stuttgart, 1846. \$11 12s.
- ZUCLEF BASRELIEFS** griechischer Erfindung aus Pa-lazzo Spada, dem capitolin. Museum u. Villa Albani, herausg. durch das Institut f. archäolog. Corres-pondenz mit 13 kpf. Tafeln. Rom und Leipzig, 1845. \$20.
- C. HEIDELOFF**, die Ornamentik des Mittelalters. Parts I.—XV. (6 Parts form a volume). Nürnberg, 1838—48. \$18.

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THE LITERARY WORLD,

CHARLES FENNO HOFFMAN, EDITOR,

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[A young orphan girl committed to prison on a false charge of theft, maliciously preferred against her from motives of jealousy, her sense of the disgrace, to which she was so innocently subjected, became so keen and overpowering, that she put an end to her life over night. Her little brother, guitar in hand, visits the prison window before daybreak, and in the *impromptu seguidilla* between him and his unhappy sister, the captive maiden's part is the following "Lament."—Vide *Hughes's Picture of Spain and Portugal*.]

Ah! what of life is left,*

Poor life, by countless sorrows thronged,
When we, by vile oppressors wronged,
Of freedom are bereft!

In plumage gay array'd
From branch to branch the linnet flies,
And free his love, without disguise,
He follows through the glade.

When at the dawn of day
Enamell'd clouds the sky adorn,
Then free he greets the blushing morn,
With loudly warbled lay;

'Mid flowers free he roves,
And free across the waters flits;
Free on the greenwood bough he sits,
And blithesome sings his loves.

But if, with sleight arranged,
The springe around his foot should cling,
The merry flapping of his wing
To weary toil is changed.

Nor cease his flut'ring pains,
Till he resigns himself to death:
Welcome to him is life's last breath,
Who lingers bound with chains.

CAUSE AND EFFECT.—The Cincinnati Herald communicates some curious practical logic in the following *credible* paragraph.

"As a gentleman was passing along Fifth street, he passed a place where some boys were playing marbles. One of them, in shooting his marble, cleverly put it under the gentleman's foot. The gentleman slipped and stumbled against a lady, also passing, precipitating her along with himself upon a large hog, who was examining the gutter geologically for debris. The hog, frightened out of his propriety, bolted off, and ran between the legs of another gentleman, who, in falling, drew the string of a kite from the hands of a boy. The kite of course fell, and in falling frightened a span of horses attached to a wagon in an alley near by. The horses ran down the alley. A man who was building a fire in a carpenter's shop, by which they passed, started up to see what was the matter, and in doing so dropped his lighted match among the shavings. A fire was the consequence. The engines assembled, and in the hurry consequent upon the alarm, a man fell in the track of one of them, and had his arm broken, which ended this budget of accidents for the day.

"Quere. Is the boy who shot the marble responsible for all the consequent damages?"

GEORGE SAND.—The married name of George Sand is Madame Dudevant—her maiden name is Aurore Dupin. Royal blood flows in her veins; for her grandfather, by the mother's side, was the celebrated Marechal Saxe, the son of Augustus II., of Poland. Her father, M. Dupin, was a soldier, one of the aides-de-camp of Marshal Murat, and died on the field of battle, leaving his child Aurore an

orphan, at an early age. She inherited a considerable fortune. At the age of seventeen, Aurore Dupin was by her friends provided with a husband, and handed over to a M. Dudevant, with whom a *mariage de convenance*, as it is commonly called in France, was concluded. Eight years did this pair live together, during which time Madame Dudevant became the mother of two children. Aurore Dupin was young and beautiful; M. Dudevant was old and ill-favored. During some part of his life he had been a soldier, and like all old soldiers he enforced strict discipline in his household. Servants, dogs, and horses, trembled at the sound of his voice. He was dull and prosy, emotionless but impatient of contradiction, fond of money and personal comfort, ignorant and without sympathy for his kind; though just according to the letter of the law, he was arbitrary and tyrannic as a despot. She revolted and quitted her married home, in the year 1830, leaving everything behind but her children, whom M. Dudevant would not allow her to take with her unless on condition of surrendering to him almost her whole fortune, some five hundred thousand francs. To preserve her independence and her children, she gave up this money to him. She went straight to Paris, there to commence writing for her own and her children's bread, under the assumed name of George Sand.

SELF-RESPECT AND AFFECTION OF BEES.—In one of the northern towns of New York, not a hundred miles from Lake Champlain, it is still customary, upon the death of the head of the family, for the party who succeeds to its government to go out to the bee-hive, and make a formal communication of the sad event that has just taken place, and at the same time invite the bees to remain on the premises. We have never heard, however, of bees attending a funeral without being invited, as is related in the following story:—

An elderly lady at Nantes, who had an estate in the neighborhood of that town, where she used generally to pass the summer, had a remarkable partiality for her bees, and kept a great number of them upon her estate. She took great pleasure in attending these little insects. Towards the end of May, 1777, this lady, having been taken ill, was conveyed to Nantes, where she died a few days after. On the day when she was to be interred, an enormous number of bees made their appearance in the house where the body lay, and settling upon the coffin, would not be driven away. A friend of the deceased, wishing to ascertain whether these were the same bees that she had taken such care of when living, repaired immediately to the estate, where he found all the hives emptied of their inhabitants.

DR. FRANKLIN ON PHONOGRAPHY.—Dr. Franklin says in one of his letters,—"You need not be concerned, in writing to me, about bad spelling; for in my opinion, what is called bad spelling is generally the best, as conforming to the sound of the letter. To give you an instance, a gentleman received a letter, in which were these words: 'Not finding Brown at HOM, I delivered my MESSEG to his YF.' The gentleman called his wife to help him to read it. Between them they picked out all but YF, which they could not understand. The lady proposed calling her chambermaid, 'because Betty,' said she, 'has the best knack of reading bad spelling, of any one I know.' Betty came, and was much surprised that neither of them could tell what YF was. 'Why,' says she, 'YF spells wife; what else

can it spell?' And indeed it is a much better, as well as a shorter method than DOUBLEYOU, I, F, E, which in reality spells DOUBLEWIFE."

A BEAUTIFUL PRAYER. Flacourt, in his "History of Madagascar," gives the following sublime prayer, said to be used by the people we call savages:—

"O, Eternal, have mercy upon me, because I am passing away. O, Infinite, because I am weak. O, Sovereign of Life, because I am poor. O, All-Sufficient, because I am nothing."

MISS CAROLINE HERSCHEL, sister, and for a long time assistant, of the illustrious astronomer, celebrated the ninety-seventh anniversary of her birthday on the 16th of March, at Hanover. The king sent to compliment her; the Prince and Princess Royal paid her a visit; the latter presented her with a magnificent arm-chair, the back of which had been embroidered by her Royal Highness; and the Minister of Prussia, in the name of his Sovereign, remitted to her the gold medal awarded for the extension of the sciences. Miss Herschel is herself distinguished for astronomical researches, and particularly for the construction of a selenographical globe in relief of the surface of the moon. Notwithstanding her advanced age and infirmities, she still passes several hours every day in astronomical labors, and not unfrequently spends the whole night in her observatory.—*Globe*.

Recent Publications.

Hillside and Border Sketches. By W. H. Maxwell. New York: D. Appleton & Co.

MR. MAXWELL'S "Wild Sports of the West" offered such spirited portrayures of Irish life and manners that the book lifted him at once, and deservedly, into reputation, as one of the most entertaining writers of the day. His "Hector O'Halloran," and "Stories of Waterloo," have since then been well received. The present volume, with its Northumbrian and Scottish Sketches, and legends of the Cheviots and Lamer-muir, has lively claims upon his early admirers, who would follow him through those scenes, not altogether unlike those by which he won his first laurels, and amid which he still shows his wonted variety of temperament.

Field's Scripture Illustrated. New York: Harper & Brothers

THE plan of this little volume is to illustrate or rather to apply Scripture by the relation of facts, incidents, and anecdotes occurring in actual life. The author is the Rev. Chester Field, of Southbridge, Massachusetts.

Nuge by Nugator. Baltimore: Woods & Crane.

Is the title of a small volume of pieces in prose and verse, by St. Leger L. Carter; for a copy of which we are indebted to C. B. White, Bookseller, in Fredericksburg, Va. It contains several prose papers, which have been admired in the Southern Literary Messenger and other periodicals. Among the verses, "The Wagoner" has been universally popular, and will probably live long after the race of men to whom it refers, have been whisked out of memory by the locomotive, even as the Mississippi Boatmen faded before the breath of the steamer. The following stanzas are in the old English style. The poet is addressing his mother on the anniversary of his birthday:

"That morn they unkenelled a fox,
All nature seemed ringing with glee,
They ran him through marshes—o'er rocks,
And killed him and brought him to thee.
How little you dreamt it was I
Whom the hunters were hunting that morn,
That the Spirit of Reynard, so sly,
Had entered the babe you had borne!

* "Qué es nuestra pobre existencia."

"And yet it was true! even so
I've been hunted for many long years,
My days have been wretched—what woe,
Have I felt in this valley of tears!
Unkennelled that morning, I cried,
So rough was the greeting and rude,
The hell-hounds of life were untied,
And the pack of misfortune pursued."

An Etymological Dictionary of the English Language. By John Oswald. Philadelphia: E. C. & J. Biddle.

The First Book of Etymology, and the Class Book of Etymology. By Jonas Lynd. Same publishers.

THE object proposed by all these books is to promote precision in the use, and to facilitate the acquisition of a correct style in speaking and writing the English language. In each of them are given the Greek, Latin, and other roots of many English words. And it is time that they should be given; for Phonography is so desperately active in changing the outer bark of our vernacular, its only salvation lies in thus holding on to its roots. The Etymological Dictionary is edited by J. M. Keaguy, whose introductory remarks set forth the value and importance of Mr Oswald's work, in a most satisfactory manner; and Mr. Lynd's remarks upon the changes gradually wrought in the dialects of our forefathers, until the English language as now spoken was the result, will be of advantage to many a pupil in aiding his discrimination.

The Wonders of Nature and Art, or Truth stranger than Fiction. New York: Burgess & Stringer.

THIS is a volume by the author of "The Pastoral Life, and Manufactures of the Ancients," illustrated with some sixty wood-cuts of anatomical subjects, and embracing some humorous anecdotes relating to mechanical as well as natural wonders.

Carlown's Defence of the Sabbath. New York: C. Shepard.

THIS little work, which is now issued by the American Sabbath Tract Society, was first published in London in the year 1724, under the title of "Truth Defended." The present edition is a reprint from one republished from an old English copy, at Stonington in Connecticut, in 1802.

Introduction to American Literature. By E. L. Rice. Cincinnati: Derby, Bradley & Co. 1846.

THIS neatly executed volume is eminently worthy of the queen city of the West, and justifies her reputation for superior literary culture. The author's plan is happily conceived. He traces the history of the English language, and illustrates the subject as he proceeds by very judicious and beautiful extracts from the best writers, from Chaucer to the present day. His remarks are very philosophical, and fitted to awaken and confirm a taste for English literature. It has always been to us a matter of astonishment, considering the limited time which our busy citizens can give to reading and study, that they are so prone to seek their mental aliment from foreign sources. Without disparaging the belles lettres productions of Europe, we are confident, that in regard to sound and vigorous thought, noble and delicate imagery, splendid rhetoric, refined sentiment and a rich vocabulary, English history, poetry, and criticism, abound with all that is needful to elevate and instruct the mind. They are, too, the most natural and wholesome pabulum for the American intellect. The inheritor of the language of Shakespeare and Bacon owes it to himself and to the cause of sound culture to look at home, with zeal and discernment—to explore with enthusiasm and fidelity the literature which is his birth-right—before he wanders into other spheres. Mr. Rice's work is admirably calculated to promote this desirable object. As a book for the higher classes in schools and a guide to the general reader, it will prove of great service, and to such we heartily commend it.

Sermons Preached on Public Occasions. By Henry Melville, B.D. New York: Stanford and Swords. 1847, pp. 118.

THE discourses of Melville have so long been before the religious public, that nothing new can be added by way of recommending their peculiar merits. This is the fullest and most correct edition that has come in our way; and especially is it valuable as an authentic one, many imperfect reports of the sermons having appeared in other compilations, and of course marked by the stenographer's inaccuracies.

Mr. Melville's style is quite English—it bears the stamp of the British pulpit, which almost uniformly deals largely with tumid, inflated thought and expression. Whether it is owing to physical plethora, or an uncontrollable expansiveness of heart, the most popular English divines seem incapable of concise expression, or even very definite conception; and where this failing is not redeemed by the originality, largeness of views, and towering imagination of a Dr. Chalmers, or the bold eloquence of an Edward Irving, the effect is either nauseating or ludicrous. They are a windy, and often empty class of writers and speakers, the source and end of whose eloquence is generally a momentary enthusiasm; perhaps this national characteristic is a natural concomitant of their one prevailing philosophy of *comfort*—a philosophy which equally finds its expression in mufflers, thick-soled shoes, public dinners, and heavy, pointless sermons. A clergyman who is all heart and no head, may minister to the edification of aged women and drowsy epicures; but he needs a spicier savor of thought to keep pace with the keen intellectuality of the age, and to save his productions from oblivion. The day of inane sound and cold correctness has gone by; a new era of sermon literature, wherein old truths are presented in new and more forcible forms, is inevitable; this tendency we think is already observable in many living preachers of note, on this side the water. Mr. Melville's popularity will be in an inverse ratio to this current of taste; he is excessively wordy and parenthetical, although he has the merit of standing faithfully by his text, and never going wide of the mark in his expositions. He does not seem to fit his text to his sermon, as the fashion is now. According to all old received *rules* of homiletics, he is a model, and as such he cannot be too strongly recommended to young theologians. Aside from its faults of excess, there are also much life and sweetness, sometimes power, in his language and imagery. The present volumes are brought out in a fair and substantial dress by Messrs. Stanford and Swords; though we strongly demur at the double columns, which render the reading almost as uncomfortable as the deciphering of a Chinese manuscript.

Alice Gordon; or, the Uses of Orphanage. By Joseph Alden, D.D., author of "Elizabeth Benton," "Lawyer's Daughter," etc., with ten illustrations. New York: Harper and Brothers.

DR. ALDEN, a Professor, we think, at Williams College, is achieving quite a reputation as a successful writer in a field of apparent ease and insignificance, but of real importance and difficulty. If he occupies a seat with Peter Parley and some other pleasant instructors of youth, he will have got a good immortality; nor is he unbending his professional dignity; for Walter Scott has written Tales of a Grandfather, Napoleon played with the children, and Captain Cuttle has just been "doing a little business for the young people."

The Poets of Connecticut; with Biographical Sketches. Edited by Rev. Charles W. Everett. Fifth edition. New York: Gates and Stedman, 1847, pp. 464.

IN this compilation, some four years ago, our old colony sister asserted her "State Rights" to a share in the conquest and partition of Mt. Parnassus,—just as Mr. Griswold, in his "Poets of America" has thereon surveyed certain Gene-

ral Government lands, selling them out in small lots, despite any number of Pegasi grazing at large, like truant army mules, and despite any pre-emption squatter rights of the old Hopkins and Barlow school of American Poets. No son of Connecticut will dispense with a book which so vindicates the success of his fellow-Statesmen in the divine art. Mr. Everett has marshalled some brilliant names, each at the head of his or her little squadron of poems; among them we notice Pierpont, Hillhouse, Sigourney, Halleck, Percival, Brainard, Prentice, Rockwell, Alsop. A valuable biographical notice accompanies the specimens of each. The printing and binding are rich, and ornamental for a centre-table.

Spain Revisited. By A. Slidell Mackenzie, author of "The American in England," "A Year in Spain," etc. In two volumes, third edition. New York: Harper and Brothers, 1847.

A CHEAP edition of a very popular book of travels. Mackenzie's books have had a "great run;" and in their present accessible shape, will have a much larger circulation. He is a picturesque, instructive writer, and in all points, a most pleasant travelling companion to the reader.

Zanoni. By the author of "Night and Morning," "Rienzi," &c. 2 vols., tenth edition. New York: Harper and Brothers, 1847.

A NEW, cheap, and legible edition of Bulwer's powerful portraiture of the Rosicrucians.

English Churchwomen of the Seventeenth Century. New York: Stanford and Swords.

THIS little volume should find its way into every lady's boudoir. It relates to the wives and mothers of the best days of old England, the Viscountess Falkland, the Countess of Carbery, whose virtues are handed down to us by the pen of Jeremy Taylor; the daughter of Evelyn, Lady Capel, and others. The editor remarks that most of the examples are drawn from high life, the women of humble life finding no historians to commemorate their virtues. It is an excellent book.

First Book of Natural History. By A. Ackerman. New York: Paine and Burgess.

THIS is one of the welcome popular adaptations of the day, of topics heretofore confined to large and scientific libraries. Mr. Ackerman has generally presented his subject with skill, and the volume being illustrated by well-chosen engravings, is adapted for the purpose it aims to serve, an introduction to the study of natural history.

The Life of Roger Williams, Founder of the State of Rhode Island. By William Gam-mell, A. M. Boston: Gould, Kendall and Lincoln.

A REPRINT, we believe, of a work originally prepared for Sparks's Library of American History. It is a carefully arranged biography of elaborate historical research. The character of the illustrious subject offers a fine subject for the reviewer, but we must content ourselves at present with a simple reference to our author's presentment of it.

Publishers' Circular.

LITERARY GLEANINGS.

ENCYCLOPÆDIA METROPOLITANA.—This important work, we learn from the Scotch papers, has been purchased by Messrs. Griffin & Co., of Glasgow, the well known booksellers and publishers. It was offered for sale at auction a few weeks since by Mr. Hodgson, but was eventually bought in by the proprietors for £5000.

INTERNATIONAL COPYRIGHT.—Negotiations are, it is said, about to be entered into between France and Prussia, for a treaty for the protection of literary property, on the same basis as that contracted about a year ago between Prussia and England.

MR. FIELDING'S NEW WORK, on the "Restoration of Old Paintings; the means of distin-

The Publishers have heretofore expressed their regret at the necessity of giving notice, that Mr. E. A. DUYCKINCK's connexion with this journal ceased with the issue of the Twelfth Number. They have now the pleasure to announce that C. F. HOFFMAN, Esq., being invited to fill the vacancy, has entered into a permanent arrangement to assume the literary conduct of the work; and commences his duties with the present number.

Osgood & Co.

The above announcement of the publishers introduces a new editor to the readers of the "Literary World." The vacancy which he has been called to fill is, in many respects, not easy to supply; but the friends of the accomplished gentleman, who so ably occupied the editorial chair up to the issue of the twelfth number of the work, shall find its plan and objects faithfully adhered to, and no effort spared to make it still worthy of their support.

Among the present editor's own friends [those who may remember, not unkindly, his writings in former years, and some who, perhaps, have recognised him at times with old partiality in the masquing columns of a newspaper or other periodical], he is willing to believe that not a few will be glad to greet him at the head of an Independent Literary Journal once more. And these will be gratified to know that the conditions upon which he has assumed the editorship of the Literary World, are as free as his own wishes could dictate, and were acceded to by the proprietors with a cordiality most honorable to themselves, leaving the conduct of the work as completely in the editor's hands as if it were throughout his own exclusive property.

The editor has, from this moment, every motive to prevent the Literary World from languishing, and to add what he can of spirit, efficiency, and character to its columns.—May 8. C. F. H.

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